

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2287.

LONDON, SATURDAY, AUGUST 26, 1871.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

BRITISH MUSEUM.—The British Museum will be CLOSED on the 1st, and RE-OPENED on the 8th of September, 1871. No Visitor can be admitted from the 1st to the 7th of September inclusive.

J. WINTER JONES, Principal Librarian.
British Museum, August 24, 1871.

THE ARCHIEPISCOPAL LIBRARY at LAMBETH PALACE will be CLOSED, by permission, during the RECESS, for five weeks, on and after the 4th of September.

UNIVERSITIES' CLUB.

Committee.

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Rumsey, the Rev. James, M.A., Pembroke College, Oxford.

The special attention of University and Public School Men is drawn to the establishment of this Club, the prominent object of which is to bring together in a London centre members of all the British Universities.

Members of Foreign Universities, of recognized Literary and Scientific Societies, and of the Learned Professions, are also eligible. The want of a London Club where University men may meet, not only after, but during their college career, has long been felt. The existing University Clubs being full, Candidates have to wait often many years before they can be admitted. The Club now in course of formation will, it is hoped, render such delay unnecessary.

The premises are situated at St. James's street end of Jernyn-street, and have been secured on lease for 30 years; they are now in course of preparation, and are capable of accommodating from 1,000 to 1,500 members; they contain 30 bed-rooms (irrespective of those required for the use of the household), a certain proportion of which will always be retained for the convenience of country members.

The Club will be ready for occupation in October, on the first day of which month the financial year will commence.

More than 200 members have already been elected. The annual subscription will be six guineas, and the entrance fee (after the opening of the Club) ten guineas. A special privilege will, however, be accorded to members joining before that period—they will be admitted for a single payment of ten guineas, to include their entrance fee and subscription for the first year.

The Club is proprietary, and no liability attaches to any member. All communications to be addressed to the Hon. Secretary, from whom forms of application for membership may be obtained. Universities' Club, 71, Jernyn-street, St. James's S.W., August 16, 1871.

MIDDLESEX HOSPITAL MEDICAL COLLEGE.—WINTER SESSION, 1871-72.

The Session will be OPENED on MONDAY, October 2, with an Introductory Address, at 3 p.m., by Dr. JOHN MURRAY; after which the Prizes awarded during the past year will be distributed. The Lectures and Clinical Instruction in the Wards will begin the following day.—For the College Prospectus and information respecting Residence of Pupils and other details, apply to the Dean, Dr. CAVLEY.

ST. BARTHOLOMEW'S HOSPITAL AND COLLEGE.

CLASSES FOR THE UNIVERSITY OF LONDON.

MATRICULATION EXAMINATION.

There will be Two Classes held at St. Bartholomew's Hospital in each year, for the convenience of Gentlemen who are preparing for the Matriculation Examination at the London University—from October to January, and from March to June. Provision will be made for teaching all the subjects required, as follows:—

1. Classics, French, and German, Geography, and English History.—Malcolm Laing, M.A. Trin. Coll., Cambridge.
 2. Mathematics and Natural Philosophy.—Rev. E. S. Carlos, B.A. Trin. Coll., Cambridge.
 3. Chemistry.—H. E. Armstrong, Ph.D.
- Fee for the Course of Three Months 10 Guineas.
Fee for 1 or 2 5 Guineas.
Fee for 3 2 Guineas.

PRELIMINARY SCIENTIFIC EXAMINATION.

A Class in the subjects required for the Preliminary Scientific Examination will be held from January to July, and will include all the subjects required, as follows:—

- Chemistry.—H. E. Armstrong, Ph.D.
Botany.—Rev. G. Henslow, M.A. Cantab., F.L.S., Lecturer on Botany to the Hospital.
Zoology and Comparative Anatomy.—W. S. Church, M.D. Oxon., Lecturer on Comparative Anatomy to the Hospital; late Lee's Reader in Anatomy at Christchurch, Oxford.
Mechanical and Philosophical.—P. J. Hensley, M.D. Cantab., Fellow of Christ Coll., Cambridge.
- Fee to Students of the Hospital 6 Guineas.
Fee to others 10 Guineas.
Fee for any single subject 3 Guineas.

Further information may be obtained on application, personally or by letter, to the Resident Warden of the College, St. Bartholomew's Hospital.

CANCER HOSPITAL, London and Brompton.

The late ARCHBISHOP of CANTERBURY, in a Sermon preached by His Grace on behalf of this Hospital, said:—

"There is no disease more pitiable than that to which this Institution is specially devoted. From the first symptoms of attack one long course has commonly been prognosticated—a fearful looking for of a lingering process towards a death of anguish. Could the greatness of the suffering be laid before you—could you be shown its severity so as to see it in its true proportions and natural colours, no one endowed with the feelings of humanity could resist the spectacle; they would shrink at all they possessed a trifling sacrifice if, at such a price, they could mitigate such misery; and yet they know that such sufferings exist as surely as if they were spread before their eyes. This, therefore, is a case in which I may justly ask your liberal contributions, that the relief afforded by this Hospital may more nearly approach the amount of misery it endures."

Treasurer, Geo. T. Hertzog, Esq., Lord Chamberlain's Office, St. James's Palace.
Boilers, Messrs. Counts & Co. Strand.
Office, 167, Finsbury (opposite to Bond Street).

ANDERSON'S UNIVERSITY, GLASGOW.

CHAIR OF NATURAL PHILOSOPHY.

The Trustees invite Candidates for the Chair of NATURAL PHILOSOPHY, Vacant by the Appointment of Professor HERSCHTEL to the Professorship of Experimental Philosophy in Durham University, in connection with the New College of Physical Science at Newcastle. Applications to be lodged on or before the 30th of August with the Secretary, who will furnish information regarding the duties and terms of the Appointment.

J. B. KIDSTON, Secretary.
30, W. Regent-street, Glasgow, 26th July, 1871.
Note.—The Trustees do not bind themselves to appoint any of the Applicants.

UNIVERSITY COLLEGE, TORONTO.

Applications will be received, up to September 8th, from Candidates for the Professorship of Natural History in this College. The initial Salary is \$500 currency per annum, rising to \$600 currency, by addition of \$50 currency, at intervals of five years. The applications, with Testimonials (Originals or Certified copies), are to be addressed to the Hon. M. C. CAMERON, Provincial Secretary, Toronto, Ontario, in Envelopes marked "Natural History," and should be posted so as to reach him on or before September 8th. The Academic Year will begin on October 2nd; but the commencement of the Lectures on Natural History may be deferred to any date within the month.

JOHN McCALL, LL.D., President.
University College, Toronto, July 17, 1871.

THE BEDFORDSHIRE MIDDLE-CLASS PUBLIC SCHOOL COMPANY (Limited).

Chairman.—Earl Cowper, K.G.
Vice-Chairman.—Mr. Samuel Whitbread, M.P.

HEAD MASTERSHIP.

In consequence of the lamented death of the Rev. William Grooms, M.A., the late Head Master, the Directors require a Head Master for the School.

The School is situated in the parish of Kempston, adjoining the town of Bedford.

The School is fitted for 300 boarders, and is quite full. Candidates to communicate with the Secretary, and furnish copies of their Testimonials on or before the 16th of September next.

Candidates not more than 40 years of age will be preferred. Salary, £400, per annum, and a capitation-fee of 11s. for every boy over the number of 150. Residence fee of rent, rates and taxes.

THOMAS W. TURNLEY, Secretary.
Bedford, August 12, 1871.

UNIVERSITY COLLEGE, LONDON.

1871-72.—The Session of the FACULTY of MEDICINE will COMMENCE on MONDAY, October 2. Introductory Lectures at 3 p.m.

The Session of the Faculty of ARTS and LAWS (including the Department of the Fine Arts) will begin on TUESDAY, October 3. Introductory Lectures at 3 p.m., by Professor ROBINSON ELLIS, M.A., inaugural Lecture for the Department of Fine Arts, on WEDNESDAY, October 4, at 3 p.m., by Professor E. J. FOYSTER, A.R.A.

The Session of the Faculty of SCIENCE (including the Department of the Applied Sciences) will begin on TUESDAY, October 3. The EVENING CLASSES for Classics, Modern Languages, Mathematics, the Natural Sciences, shorthand, &c., will commence on MONDAY, October 2.

The SCHOOL for BOYS between the ages of 7 and 16 will RE-OPEN on TUESDAY, September 26.

Prospectuses of the various Departments of the College, containing full information respecting Classes, Fees, Days and Hours of Attendance, &c., and copies of the Regulations relating to the Entrance and other Exhibitions, Scholarships, and Prizes open to Competition by Students of the several Faculties, may be obtained at the Office of the College.

The Examination for the Medical Entrance Exhibitions, and also that for the Andrews Entrance Prizes (Faculties of Arts and Laws and of Science), will be held at the College on the 25th and 26th of September.

The College is close to the Gower-street Station of the Metropolitan Railway, and only a few minutes' ride from the terminus of the North-Western, Midland, and Great Northern Railways.

JOHN ROBSON, B.A., Secretary to the Council.
August, 1871.

OWENS COLLEGE, MANCHESTER.

The NEXT SESSION commences on the 2nd October. Prospectuses either for the Day or Evening Classes will be forwarded, gratis, on application.

The CALENDAR of the COLLEGE, containing full details respecting the Courses of Study, Entrance Exhibitions, Scholarships, and Examinations for Degrees in the University of London, &c., may be obtained from the Booksellers, and at the College, price 2s. 6d. (by post, 3s. 6d.).

J. HOLME NICHOLSON, Registrar.

THE QUEEN'S UNIVERSITY IN IRELAND.

QUEEN'S COLLEGE, BELFAST.

The College Session for 1871-72 will begin on TUESDAY, the 17th October, when the Examinations will commence.

The College Lectures in the Faculties of Arts and Medicine will begin on October 31; the Law Lectures on December 4th.

After the Session 1871-72, the Lectures in Midwifery and in Medical Jurisprudence will be delivered in Summer.

Fifty-five Junior and Senior Scholarships, varying in value from £50 to £100, are awarded by Annual Examinations in the several Departments, with the Exhibitions founded by Mr. Wilson and Mr. Charters; the payments for these will be subject to the continuance of the beneficiaries.

A Sullivan Scholarship, open to first-year Students from the Belfast Academical Institution, tenable for three years, and a Porter Scholarship, of the value of £50, open to candidates of two years' standing in Arts, tenable for two years, will also be awarded. Examination in the course of the second year in Arts.

Scholars are exempted from one-half of the Class Fees. All Fees must be paid in full before the names are entered on the roll.

The ordinary classes embrace the branches required for Examinations for the Civil Service.

Further information will be found in the Belfast Queen's College Calendar for 1871; or may be had, on application, from the Registrar.

By order of the President,
RICHARD OULTON, B.D., Registrar.
Queen's College, Belfast, July, 1871.

BEDFORD COLLEGE (for LADIES), 48 and 49, BEDFORD-SQUARE.

Founded 1849. Incorporated 1869.
The SESSION 1871-72 will BEGIN THURSDAY, OCT. 12.

Two ARNOTT SCHOLARSHIPS, giving Free Admission for two years to Five Classes, will be OPEN for Competition, by Examination, at the beginning of NEXT OCTOBER. Candidates are requested to send their Names to the Secretary before September 1st.—Prospectuses, with particulars of Scholarships, Boarding, &c., may be had at the College.

JANE MARTINEAU, Hon. Sec.

HUDDERSFIELD GIRLS' COLLEGE.

A LADY, thoroughly qualified to undertake the Superintendence and efficient Management of an Educational Establishment of the first order, will be required as PRINCIPAL of a GIRLS' COLLEGE, intended to be OPENED in January next.

Salary, £300, per annum, with the privilege of taking Boarders. The highest Testimonials will be necessary.—Application to be made, on or before the 20th day of September, to Mr. J. ALFORD BORTOLUCCI, Hon. Sec., Ransden Estate Buildings, Huddersfield, from whom full particulars may be obtained.

MALVERN COLLEGE.

The THIRD TERM will begin on WEDNESDAY, September 20. Terms of TUITION and BOARD, 90s. per annum.

For Clergymen's Sons after Examination, 80s. Three Scholarships worth 80s. per annum, for one or two years, to be examined for in December.

For details, apply to the Secretary.

ST. PETER'S COLLEGE, EASTON-SQUARE, S.W.

Founded 1820. Incorporated 1871.

Patrons.
Lord Archbishop of CANTERBURY.
Lord HIGH CHANCELLOR.

President.—Lord WESTMINSTER.

The SCHOOL will RE-OPEN 15th September.

Tuition-Fees, 15 to 15 guineas a year, divided by three Terms. The Masters will receive BOARDERS.—Address Rev. R. GIMON, M.A., Head Master. H. OWGAN, LL.D., Secretary.

LADIES' COLLEGE, DUFFIELD HOUSE, LOWER NORWOOD, Surrey.

The AUTUMN TERM will COMMENCE (D.V.) the 18th of September. Fees, inclusive, 65, 80, and 100 guineas, according to Masters; the latter embraces also Riding, Lessons, and Season Ticket for Crystal Palace.—Address Mrs. or Miss RICHARDSON, as above.

HIGH-CLASS FINISHING SCHOOL, conducted by the Misses HITCHINS, 36, Queen's-garden, Hyde Park, W.

In addition to superior Governesses, English and Foreign, Fourteen of the First Professors attend.

The year of Study is divided into Terms. Arrangements are made to take the Daughters of Parents residing Abroad to the Sea-side during the Summer Vacations.—The highest references are given.

RAWDON HOUSE, EAST END, FORTISGREEN, FINCHLEY.—The PUPILS of this Establishment will RE-ASSEMBLE on THURSDAY, August 31st.

July 15th, 1871. HELEN TAYLOR.

CLAPHAM GRAMMAR SCHOOL, CLAPHAM, S.W.

with SPECIAL DEPARTMENT for Candidates preparing for the Civil and Military Services, Home and Indian.

Head Master.—The Rev. DR. WRIGLEY, M.A., M.D., F.R.A.S.

The next Term will commence on September 16.

SEASIDE.—WATFORD HOUSE SCHOOL, FOLKESTONE (near The Lees).

Principal.—Mr. J. W. ROBERTS.

A thorough Education and Liberal Treatment. Sea-bathing. Preparation for Examination and Commercial Pursuits. Highest references.

THE AUTUMN TERM of the UPPER and MIDDLE SCHOOLS, PECKHAM, London, S.E., for the Training of YOUTHS to Business, will commence September 4, 1871.

Principal.—JOHN YEATS, LL.D., &c. N.B. Private Students received.

See, as special Characteristic of Instruction, THE NATURAL HISTORY OF THE RAW MATERIALS OF COMMERCE; also, TECHNICAL HISTORY; or, skilled Labour applied to Production. By Dr. YEATS. Cassell & Co.

BLACKHEATH PROPRIETARY SCHOOL.

Principal.—The Rev. JOSEPH FENN.

Principal.—The Rev. KEMPTHORPE, M.A., late Fellow of Trinity College, Cambridge.

Second and Mathematical Master.—The Rev. E. J. Pearce, M.A., Fellow of Gonville and Caius College, Cambridge.

Assistant Master.—Mr. T. Watson, B.A., late Scholar of Lincoln College, Oxford; Mr. Alfred Tucker, Magdalen College, Cambridge; Mr. E. E. Sutton, B.A., Trinity College, Dublin; Mr. W. R. Burgess, B.A., Queen's College, Oxford; and Mr. John Auld.

SPECIAL DEPARTMENT.

Head Master.—The Rev. J. Morgan, LL.D., Trinity College, Dublin.

Assistant Master.—Mr. M. Shattock, B.A., Pembroke College, Cambridge.

Instructor in Physical Science, Chemistry, &c.—Mr. H. Wolfram.

English and Writing Master.—Mr. H. Earlard.

French Masters.—Mr. R. Suer, Mr. F. Oslander, B.D.

German Master.—Mr. F. Oslander, B.D.

Drawing Masters.—Mr. L. J. Steele, Mr. John Auld, jun.

Geometrical Drawing Master.—Mr. H. Wolfram.

Exhibitions of 50s. each, tenable for three years, are awarded every year to Pupils proceeding to the Universities.

Classical and Mathematical Scholarships of 10s. are also awarded every year; and also three Boarding-house Scholarships, to be competed for under certain regulations, on entering the School.

The Next Term commences THURSDAY, Sept. 14th.

Particulars as to the mode of Admission, Terms, Boarding-houses, &c., may be obtained on application to the Principal, or by letter to the Secretary, J. E. PASTER, Esq., Proprietary School, Blackheath, London (S.E.).

THE LONDON INTERNATIONAL COLLEGE.

—Founded under the auspices of the late Richard Cobden, Esq., M.P., and inaugurated 10th July, 1867, by H. R. H. the Prince of Wales.

Principal.—Dr. E. SCHMITZ, P.R.S.E., late Rector of the High School, Edinburgh.

Vice-Principal.—M. S. FORSTER, B.A. B.C.L., late Scholar of New College, Oxford.

The aim of this College is to afford an education of the highest order, harmonising with the wants and spirit of the age. Unfettered by traditional usages, this College, while preserving what is good in the older institutions, assigns a prominent place in its Curriculum to subjects of the utmost importance in our time, viz., Modern Languages and the Natural Sciences.

The AUTUMN TERM will COMMENCE on MONDAY, 18th September, 1871.

Applications for admission should be addressed to the Principal, or to the Secretary of the International Education Society (Ltd.), at the College, Spring Grove, near Isleworth, Middlesex.

LONDON INTERNATIONAL EXHIBITION
of 1871, will CLOSE on the 30th SEPTEMBER.
Admission DAILY, except WEDNESDAY, from 10 A.M. to 6 P.M.,
ONE SHILLING. On WEDNESDAYS, HALF-A-CROWN.

CRYSTAL PALACE.
SPECIAL ATTRACTIONS, NEXT WEEK.

MONDAY.—Ballad Concert—M. Blondin's Performance.

TUESDAY.—Opera.

WEDNESDAY.—Autumn Flower-Show—Fountain and Garden

FOUNTAINE.—M. Blondin.

THURSDAY.—Autumn Flower-Show—Opera.

SATURDAY.—Promenade, Military Band, &c.

The Fine-Art Courts and Collections—the Technological and

Natural History Collections—all the various Illustrations of Art,

Science and Nature, and the Gardens and Park, always open.

Music and Fountains Daily.

Admission, all Days, One Shilling, except Saturday, Half-a-Crown.

Guinea Season Tickets, free.

SALISBURY SCHOOL OF SCIENCE AND ART.—

WANTED, at the beginning of September next, an ART

MASTER for this School, together with the Andover and Wilton

Schools of Art. He must hold three Certificates at least. The stipend

would exceed £200 a year. Testimonials, &c., should be sent to Mr.

W. J. Wilton, Canal, Salisbury, at once.

By order of the Committee,
ROBERT J. STANLEY, Sec.

Salisbury, August 23, 1871.

THE HARTLEY INSTITUTION, SOUTHAMPTON.

—The PROSPECTUS of the Departments of General Literature,

Engineering and Technical Science, and Preliminary Medical Education,

may be obtained on application to the PRINCIPAL.

GERMANY.—YOUNG LADIES wishing for

Improvement would find excellent Masters at Schwerin, the

capital of Mecklenburg, where a Private Family offers the Comforts

of Home with great Educational Advantages. Parents are received

with their Daughters, if desired.—Address GERMANIA, 5, Sloane-street,

Belgravia, London.

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receives a FEW YOUNG LADIES to educate and perfect in

Modern Languages and Music. Home Comforts; English Diet.

Resort offered.

A HOME FOR YOUNG LADIES IN DRESDEN.

—A GERMAN LADY (the Widow of a Clergyman) offers a

comfortable Home, and careful instruction in German and French,

to YOUNG LADIES desirous of availing themselves of the Educational

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Markgrafenstrasse, Dresden. Recommended by the following Gentlemen

—Prof. Tholuk, D.D., Halle an der Saale; Prof. Jacobi, D.D.,

Halle an der Saale; Landrath von Bismark, Stendal; Consul Hoff-

mann, Dresden, Germany.—and Mrs. R. L. Bently, Granchester,

Cambridge; and Miss J. Roennefahrt, the Bishop's Palace, Hereford,

to whom reference may be made.

A CLERGYMAN'S WIDOW wishes to recom-

mend a GERMAN LADY, of a noble Family in HANOVER,

having resided many years in England, and having had great experience

in Tuition, desirous of receiving into her comfortable home,

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Young Gentlemen preparing for Examinations at the University of

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Ample accommodation is provided,—each Gentleman having a

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English Clergyman, Honour Graduate of Trinity, Cambridge,

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Public School Man and Graduate in Honours of the University

of Oxford, late Scholar of Oriel, and Royal Exhibitor of the Govern-

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Classical, High Mathematics, Physical and Mental Science.—Address

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TWO PUPILS to EDUCATE, either for the Universities,

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DEGREES, M.A., Ph.D., &c.—The Foreign Secretary

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THE UNITED LIBRARIES, 307, Regent-street, W.—Subscriptions from One Guinea to any amount, according to the supply required. All the best New Books, English, French, and German, immediately on publication. Prospectuses, with List of New Publications, gratis and post free. * * A Clearance Catalogue of Surplus Books offered for sale at greatly reduced prices may also be had, free on application.—Boon's, Curzon's, Honson's, and SANDWICH & OULT'S United Libraries, 307, Regent-street, near the Polytechnic.

THE ST. JAMES'S LIBRARY COMPANY, LIMITED, 29, Marlborough-street, Regent-street, London, W. (near the Circus). New Company, established for the circulation of the Best Works in all Departments of Literature. A full supply of all the most recent books. Subscriptions from 10s. 6d. per annum.—Prospectuses and Lists of Deposits and Books gratis and post-free on application to the Librarian.

JAMES BLACKWOOD & CO., Publishers, are now receiving MANUSCRIPTS for the Winter Season. Estimates given without charge.—Lovell's-court, Paternoster-row, London.

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It is a curious fact that as our knowledge of the languages of India has grown, our acquaintance with one great portion of the native community, the Muslimán, has decreased. We write Muslimán in preference to the barbarous word "Musalmans," the English plural of an Arabic word which Mr. Hunter has prefixed to his valuable and interesting book, but it is perhaps better to use the word Muhammadans, about which there can be no mistake. In the first half century of our rule in India, we adopted a very large part of the system of government we found in operation. That system was mainly based on the religion of Islám. The Kázi and the Mufti played a great part in it, and the language of Revenue and Law was Persian or Arabic. Gradually we changed all this. Link after link the chain of Muhammadan conquest was cast off. We ceased to coin money in the name of the King of Delhi, and introduced the image and superscription of our own Queen. We proscribed the use of Persian as the official language. From 1828 to 1846 the work of resumption went on in Bengal, and ended in the ruin of a multitude of Muhammadan families of the best blood. Slowly, but surely, we closed the door of education upon the Muslims, by ordering that no school should receive State aid if within five miles of another. But the Hindús had anticipated their Muhammadan fellow-countrymen, and had so covered the land with a network of schools, that there was no place for the establishments of the rival creed. Lastly, we dealt a fatal blow at Muhammadan learning and influence by abolishing the office of Kázi,—an office so essential to Islám, that Muhammadanism cannot exist without it. All these measures dug a wider and a wider gulf between us and our Muslim subjects; but the cessation of the old immoral habits in which Englishmen used to indulge before the Zanánah was superseded, still further separated the two races. The Munshi was now the only channel for obtaining information, and the Munshi could not risk his livelihood by telling the truth. So it happened that our officials have in general been ignorant of the dangerous conspiracies which have been going on around them, or have been indifferent to them. Otherwise we cannot suppose it possible that the Wahábís of India would have been allowed to found and maintain a rebel camp on our most dangerous frontier, and a head centre of rebellion near Calcutta itself, and disseminate from these two sources perennial streams of disaffection and treason throughout the whole empire, from Pesháwar to Cape Comorin.

The tale that is recounted in this volume is, indeed, so strange an historical romance, that we are much mistaken if it finds easy credence. Yet it is attested by numberless arrests, by endless law proceedings, by many a bloody fight and wearisome campaign in the wild region where the Indus breaks from its mountain-cradle into freer life. The tale is, briefly, this. About 1740 a Muhammadan Reformer appeared in Nejd, named Abdu'l

Waháb, and conquered great part of Arabia from the Turks. He died in 1787, having founded a sect known as the Wahábís, who took Mecca and Medina, and almost expelled the Turk from the Land of the Prophet. But in 1818 the power of these fierce reformers waned in Arabia, only to re-appear in India, under a new leader, one Saiyid Ahmad, born in Bareilly, in Rohilkhand. Saiyid Ahmad had been a godless trooper in the plundering bands of Amir Khan, the first Nawab of Tonk. But in 1816 he went to Delhi, to study law, under the Sun of Muhammadan Learning, Shah Abdu'l Aziz. His fervid imagination drank in greedily the new subject. He became absorbed in meditation, which degenerated into epileptic trances, in which he saw visions. In three years he left Delhi as a new Prophet, and, journeying to Patna and Calcutta, was surrounded by admiring crowds, who hung upon his accents, and received with ecstasy the divine lesson to slay the Infidel and drive the armies of the foreigner from India. In 1822 Saiyid Ahmad visited Mecca; in 1823 he passed through Bombay to Rohilkhand, and, having there raised an army of the Faithful, he crossed the Land of the Five Rivers, and settled like a thunder-cloud in the mountains to the north-east of Peshawar. Since then the rebel camp thus founded has been fed from the head centre at Patna with bands of fanatics and money raised by taxing the Faithful. Twenty sanguinary campaigns against this rebel host, aided by the surrounding Afghan tribes, have failed to dislodge them, and they remain to encourage any invader of India, any enemy of the English, to whom they would, undoubtedly, afford immense assistance.

Mr. Hunter's book, while presenting this danger in its true and formidable outlines, offers, too, advice as to the best means of dispelling it. He thinks that we are not wholly blameless as regards our treatment of the Muhammadans of India, and in some respects he certainly proves his case. He shows that we have excluded them from military command, for only one man among them has reached the nominal rank of captain. In Bengal only ninety-two Muhammadans appear in State employ, while there are 1,338 Europeans and 681 Hindús. Perhaps the strongest proof that can be given how little the once dominant sect is now regarded is, that in Government offices other than the High Court, no Muhammadan holidays at all are sanctioned; and in that Court, while sixty-two closed days were allowed to the Christians, and fifty-two to the Hindús, only eleven were granted to the Faithful, and it was sought to curtail even these.

Yet, in spite of all this harsh dealing,—in spite of their religious tenets, which inculcate rebellion against an Infidel Ruler,—there are numbers of the most respectable Muslims who are unwilling to draw the sword against us. Three times has the question been submitted to the Doctors of the Law at Mecca, in Northern India and in Calcutta, "Is it our duty to make war against the Queen?" Three times the answer has come in the negative. The aid given by the English to the Sultan is one main cause why the doctors of Islam hesitate to regard the English as enemies; the crushing defeat of the mutineers in the great Sepoy war of 1857-59 is a still stronger reason for acquiescing in our rule. It is well, however, that we should know the danger; and

the following passage from Mr. Hunter's book is noteworthy:—

"It is a matter of congratulation, both for the Musalmans and ourselves, that these decisions have been on the side of peace and loyalty. It is scarcely possible to exaggerate the dangers which might have resulted had these *Fatwas* been in favour of rebellion; and the mere fact of the question having been raised at all, reveals the perilous ground upon which our supremacy in India is based: for it should never be forgotten that such decisions, when opposed to the Government, have given rise to some of the most obstinate and bloody revolts that the world has seen. Even Akbar was nearly hurled from the height of his power by a decision of the Jaunpur lawyers declaring that rebellion against him was lawful. The great military revolt in Bengal followed, and from that time several of the landholders in the Lower Provinces had to be treated as feudatories rather than as subjects. In Europe, whenever the Porte wished to hurl its hordes against Bulgaria or other of the Christian provinces lying on the Austrian frontier, it heated the fanaticism of its troops to the proper warmth by a decision of the Law Doctors on the duty and rewards of war against the Infidel. We Christians did much the same thing, and the flagging zeal of the Holy Roman Empire was lashed into activity by a very similar set of stimulants during the later crusades. In Muhammadan countries, such religious declarations in favour of exterminating those who differ in faith occupy the rank of high legal decisions, and collections of them were easily procurable in Constantinople when I was there in 1867. In more recent times, both the Pasha of Egypt and the Sultan of Turkey himself have been forced into disastrous hostilities against religious insurgents who believed that the Commander of the Faithful had departed from the sacred law, and that it was their duty to destroy the apostate and his armies. It is an auspicious circumstance, therefore, that the very district which levelled the *Fatwah* of rebellion against the greatest Musalman monarch whom India produced, has also furnished the Law Doctor whose decision is most strongly opposed to waging war against the British Power."

Our belief is that the best way of disarming the hostility of the thirty millions of Muhammadans in India, and the many millions who live in the adjacent countries, is to respect their prejudices, set them a high moral example, and show that we really have their well-being at heart. Thus one of the leading holy men, who has pronounced in our favour, obtained his good opinion of us from acquaintance with Arthur Conolly, a man of blameless life. But if we send unprincipled men to represent us among Muhammadans, sooner or later we shall reap the fruit in the scorn and hatred such persons are sure to stir up.

Folle Farine. By Ouidá. 3 vols. (Chapman & Hall.)

If the legendary mathematician, who is said to have finished his perusal of 'Paradise Lost' with the query, "What does it prove?" had been compelled to go through Ouidá's new novel, he would hardly have had sense enough left to frame any question at all. A book at once so bewildering in its speculations, and so unbrokenly miserable in its details, is certainly not within the limits of our own experience. With regard to the story, it runs after this fashion. Reine Flamma is the sole daughter of a farmer of Yprés. She is a young saint, chaste, pure, dignified, and beautiful as the lily; nevertheless, she runs off with the most blackguard of gipsies, Taric, and dies on the highway in giving birth to a daughter. "What does it signify?" is the requiem of Taric,

"she was only a woman!" A gipsy of a more sentimental turn, Phratos, ventures to observe to this brute, "The child lives." To this suggestion Taric replies with an oath, "Let it go to hell!" The child continues to live, and the father is about to sell her when she is old enough to be profitable, but Phratos steals away with her, and contrives, after living through many miseries, to deposit her at the door of her grandfather the miller, in a snow-storm. Old Flamma recognizes her credentials, and welcomes her as he would a curse that has come back to him. The girl acquires the name of Folle Farine. The miller reduces her to the condition of something worse than slave. She leads a much harder life than that of the worst treated of beasts of burden. The neighbours around take her for a witch, and stone her on the high roads. She is half-killed abroad, and more than half-starved at home; and, for the most trifling fault, the judgment of the grandfather is included in one word, "Strip!" followed by a savage whipping. This sentence is so often given and carried into effect, as to produce at last even more disgust than sympathy. The young girl, we are to believe, grows in beauty and intelligence. These are impossible results under such a training. When her tragic life is at its gloomiest, she meets with a famished artist, who walks on romantic stilts that lift him into the clouds, and the two together, Folle Farine and Arslan (whose births have close similarity of circumstance), discourse upon death, life, mythology in general, and the Greek gods in particular, with a profundity so alarmingly unintelligible that minds freighted with ordinary common sense may be exposed to great peril by trying to fathom it. For Arslan, of course, Folle Farine conceives an ardent and unselfish passion. She finds means to help him to fame and fortune, but she is repaid by fine words, a "Good-bye," and what we suppose implies a recommendation to "take care of herself." Arslan goes to Paris. Folle Farine, after much additional misery, and some temptation to get out of it, which she resists, repairs to the French capital also. She breaks down, while making that weary journey on foot, and, amid many other horrible experiences, passes a night in a lock-up with a drunken, blaspheming assassin, from some of whose insane words she recognizes the dying maniac to be her father. Folle Farine is driven mad also, but she recovers, and ultimately sees the glory of Paris, and finds Arslan in worse plight than ever. She nurses him through a plague-fever, he all unconscious, and she helps him up the ladder which leads the climber to glory and wealth by sacrificing herself to the rich tempter, who will aid Arslan at no less a price. The painter sees her brilliant as a queen, and he (metaphorically) spits on her as she passes. Folle Farine murmurs, "For thy sake," and soon after three reapers of reeds find her body in the waters, and bury it straightway as a thing accursed, out of human ken. As for the painter, Folle Farine had foreseen that "upon his breast women would sink to sleep; amongst his hair their hands would wander; and on his mouth their sighs would spend themselves,"—a condition of things beyond his deserts, and upon which moralists might fairly say a word or two, if they had any chance of being listened to.

The monotonous misery of the book is not

its only defect. There is an utter lack of originality in the characters, and of novelty in the reflections and speculations, except, perhaps, where the latter are incomprehensible to us, but in which very penetrating intelligences may discover something that may be both new and profound. Folle Farine herself seems to us to be made out of many pieces,—La Petite Fadette, Mignon, Fenella, Jeanie Deans, &c. Her horrible old grandfather is one of those cruel-hearted old farmers often encountered in French novels. The minor female characters are familiar. The gipsies are especially theatrical, but Taric is even more Bohemian than the worst of his class at the Ambigu, or on similar stages. Ouidà is best at scene-painting, but here again it is art run mad. The effects are piled one upon another, there is a glare of confusing beauty, and the scene at last, be it architectural or rural, resembles one of those scenes in an introduction to a pantomime, where impossibilities are cleverly made to look real under a blaze of coloured or electric lights which prevent us from looking at anything long enough to make it out distinctly. Again, when Ouidà wants a simile or an illustration, a score of them are employed to fulfil the purpose in view. All creation is pressed into service in order to make out so simple a circumstance as that night has succeeded day. Discipline, however, may improve the author's hand in this and in other respects, and there is now and then a quality apparent which would make the discipline worth while. For the moral of 'Folle Farine' we look in vain. We do not know if the author means as much, but the teaching of the story seems to us to tend to show that Christianity as a Religion of Love is an abominable sham. We do not see that free gipsy life, as it is here manifested, produces anything purer or more elevated. Ouidà paints the Christian people in this novel as being in no degree above sheer rascality; but a Buddhist acting in the same way would be nothing better than a sham votary of Buddha. The author of 'Folle Farine' should leave religious speculation alone. In the present instance it only increases the tediousness of a book which might after all have been made more readable had she omitted all extraneous matter, and kept strictly to the personal history, wholesomely abridged, of the most miserable heroine in fiction or reality.

Venus and Psyche; and other Poems. By Richard Crawley. (Blackwood & Sons.)

MR. CRAWLEY is only known hitherto as the author of a satire, which, though smart enough, and amusing as a clever parody of Pope's parodies of Horace, lacked so entirely that Juvenalian indignation which alone could impart reality to such universal bitterness, that it did not succeed in giving its author any considerable reputation. Now he comes before us with a volume of poems, of which the longest and most ambitious is a new version of the oft-told tale of Psyche: told first in prose (and in shockingly bad Latin) by Apuleius, and in modern times set to verse by half a score of poets and poetasters, and most recently by Mr. Morris, in the first part of 'The Earthly Paradise.' Mr. Crawley need not, however, fear that we are going to make any invidious comparison between his setting of the legend and that which the greater poet has adopted: he

has wisely avoided, indeed, all possibility of such comparison by his choice of metre and form; and though his main subject is the same, he has brought into prominence points of the story quite different from those on which the Chaucerian muse of Mr. Morris naturally dwelt.

In the first place, Mr. Crawley has selected as the vehicle of his tale the Whistlecraft metre, made famous by 'Don Juan'; and although he manages it with sufficient skill, we can see that it has at times run away with him. His *forte* (we know he will not agree with us) does not lie in burlesque, which, nevertheless, is the very essence of the metre he has, no doubt for that reason, chosen; and we should recommend him to eschew it in future. There is about it, whenever he attempts it, just that artificial ring, that we have mentioned as characteristic of his satire; and instead of serving, like Byron's bitter cynicism, as a foil to the pathetic parts of his poem, it only gives us the disagreeable impression of an impertinent (we use the word in its Parliamentary sense) interpolation. So much is this the case, that we feel sure he would have done better to have cut down his stanzas by two lines, and used the metre of the 'Venus and Adonis,' of which, over and over again, both his rhythm and his language remind us. Indeed, it is quite clear to us that the Muse who inspires Mr. Crawley is she of the Elizabethan age, and that if he is to make the most of himself, it is she whom he must woo. For epigram, still of the Elizabethan order, he has a pretty knack, and he turns a simple sonnet neatly; but of all things let him avoid "Popery" and Don Juanism, unless he wishes to sink to the level of a mere parodist.

After all this, we owe it both to Mr. Crawley and our readers to give one example of him, as we think, at his best: we object on principle to extracting, where it can be helped, fragments of long pieces, so we quote one of his shorter poems entire:—

They tell me that thou art not such
As I have always thought;
That I have worshipped thee too much,
Not judged thee as I ought;
That love is blind, and cannot see
Specks in the sun or fault in thee.

They said that many bend the knee
To idols falsely bright,
And so I might adore in thee
A spirit not of light;
That reason's scale alone could show
What all my love could never know.

That I must nothing hold as true,
Until its truth was proved,
And give examination due
And doubt before I loved,
And after that continue still
To think that good might yet be ill.

But doubt expires [gy. "expireth"] in the birth
Where faith hath once been given,
Whether of thee I love on earth,
Or Him who reigns in heaven;
'Tis not a lover who can dare
To question where he offers prayer.

No! I will look on thee alone,
Although it make me blind,
Not on the shadow that is thrown
Upon a baser mind;
For earthly waters troubled are,
And break in pieces every star.

We think this book will see a second edition: with a view to it, we will ask Mr. Crawley if, in Note 42, he has not confused the title of Gibbon's work with that of Prof. Bryce?

Denkwürdigkeiten der Gräfin zu Schleswig-Holstein Leonora Christina, vermählten Gräfin Ulfeldt, aus ihrer Gefangenschaft im blauen Thurm des Königsschlusses zu Copenhagen, 1663-1685. (Vienna, Gerold.)

THE journal of a twenty-two years' captivity contained in this volume is prefaced by an interesting and highly romantic sketch of the life of the writer. Leonora Christina, the wife of Corfitz Ulfeldt, is the diarist, and her adventures are bound up with an important passage in the history of Denmark. How she came to be imprisoned for such a period, would be a puzzle if we were not prepared for the spectacle of wanton cruelty in irresponsible rulers, and if we did not know that without the safeguard of an open trial suspicion may be aroused by jealousy, and magnified into proof. There seems little doubt that the long captivity of the Countess Ulfeldt was owing to the personal spite of Sophia Amelia, the wife of Frederick the Third, King of Denmark. Whether it be that this Queen envied the beauty and accomplishments of the Countess Ulfeldt, and her husband's influence with the King, or that the Countess Ulfeldt, as a Danish historian states, had offended the Queen by trying on the crown that was being made for her, and letting it fall on the floor so that one of the large jewels was broken, the conduct of the Queen can bear but one interpretation. The Danish historian who records the anecdote about the crown, says that it shows the Queen was not so bitter against the Countess without a cause, although it must be admitted that her anger was carried too far. We should have thought twenty-two years' imprisonment for breaking a jewel, even though a royal jewel, did not need to be treated with such courtly phrases. The rage of the Queen when she found that her son had promised to set the Countess free after only eight years' imprisonment, and the exercise of her influence, by which she was able to prolong the imprisonment till her own death, betray the existence of some personal motive. It is idle to speculate whether any personal motive could be an adequate cause for such a punishment. We do not know what sincerity there may have been in the choice of a pretext for the gratification of this feeling, but the nature of the feeling will appear later. For the present, let us sketch the life of the Countess Ulfeldt, as it is given in the able introduction of Herr Ziegler, the editor of this volume.

Leonora Christina, Countess of Schleswig-Holstein, was one of the daughters of Christian the Fourth, King of Denmark, by a morganatic marriage. She became the wife of Corfitz Ulfeldt, son of Chancellor Ulfeldt, who after a stormy youth, passed in various countries and services, had taken a high position at the Danish Court. The old Chancellor had found much to complain of in this son, and after several unsuccessful attempts to keep him in order, had sent him abroad, according to the plan recommended in Bacon's Essays, in charge of "a grave servant." But the discipline to which he was subjected did not suit Corfitz, who first played a number of pranks on his travelling companion, and at last dismissed him. On this the father lost all patience, and left his son to his own devices. Corfitz now settled down in Oldenburg and studied hard, yet he filled up his leisure with all kinds of daring adventures, which brought him into

favour with the ladies of the Court, but led to many quarrels with the men. After three years of this life he joined the Danish army, which was sent to the assistance of the Protestant princes against the Emperor, and fought with much distinction till the Peace of Lubeck. Instead of returning to Denmark with the army, Corfitz went next to Italy, attached himself first to the train of a Venetian nobleman, and then to that of a French diplomatist, in whose company, and under an assumed name, he came back to Copenhagen. At first he hardly ventured to make himself known to his father, remembering the terms on which they had parted. The father, too, was far from suspecting that this distinguished youth, whose learning and acuteness attracted general attention, and who had been sobered down by war and years of study, was the wild scapegrace who had given him so much trouble. But as Corfitz was often brought in communication with the Chancellor, either on the business of the French embassy, or at the grand dinners which are a conspicuous feature of diplomacy, the old man began to take an interest in him, and asked him one day in private about his family. Corfitz kept the secret no longer, but made himself known as the son who had been lost for ten years. The Chancellor was thunderstruck. He stood for some time without being able to speak, gazing intently at Corfitz and trying to recognize his features; then he burst into tears and folded his son to his bosom. Great was the excitement in Copenhagen at hearing the news, and much interest was felt by the whole Court. The King, who had already been much struck by the young French diplomatist, was still more delighted to honour the son of his own Chancellor, and at once took Corfitz into his employment. A rapid rise to high honour, and marriage with the King's favourite daughter, followed many acts of conspicuous service.

The prosperity of Corfitz Ulfeldt and his wife was not disturbed for some time after the accession of Frederick the Third. But though the new King had full confidence in the former favourite, the new Queen began from the first to intrigue against him. A plot was organized by her means in order to accuse Corfitz and his wife of intending to poison the King, and though the accusation recoiled on the heads of the subordinate instruments, some suspicion remained. The King was gradually estranged from Corfitz Ulfeldt, one difference led to another, and at length Ulfeldt resigned his offices and left the country. His estates were at once confiscated, and he was deprived of all his dignities; while in revenge for such treatment he went to Stockholm, where his services were gladly accepted by Queen Christina. For some time after this Corfitz Ulfeldt proved a dangerous enemy to Denmark. At his instigation the successor of Queen Christina made war on Denmark, and the daring march of the Swedes on the ice across the Great Belt, which led to the Peace of Roeskilde, was entirely suggested by Ulfeldt. By this peace the Danes had to surrender twelve ships of war, besides several pieces of territory, and one of the articles of the treaty was, that all Count Ulfeldt's estates were to be restored. This victory, however, bore no lasting fruits. The Danes were naturally incensed with Ulfeldt, and Queen Sophia Amelia managed to instil some suspicion into the mind of the King of Sweden.

Some time afterwards charges of treachery were brought against him by the Swedes, he was confined in a fortress, and tried for high treason. Acquitted of this, he was secretly informed by his Danish enemies that the verdict was adverse to him, and under this impression he fled from Sweden to Denmark, where he and his wife were instantly imprisoned. The amnesty granted them at Roeskilde was set at naught, and it was not till after six months of cruel and brutal treatment that they regained their liberty by an absolute submission. Released from prison with the loss of most of his estates, and with enfeebled health, Count Ulfeldt received permission to travel in Germany. The King's suspicions were excited anew when, instead of going to Aix-la-Chapelle, he settled at Bruges, and still more when from Bruges he made a journey to Paris. It may have been for the purpose of watching his movements that the officer who had been commandant of the fortress in which Ulfeldt and his wife were imprisoned, and who had treated them with excessive barbarity, followed them to Bruges; but no sooner had Ulfeldt's eldest son heard of this officer's arrival than he sought him out and ran him through the body. The Count was, of course, accused of instigating this act of filial revenge, and the report of intrigues in Paris coming at the same time added to the feeling against him. He was declared guilty of high treason, and a reward was offered for him, living or dead. In his attempt to escape from his pursuers, who had traced him to Basle, he embarked alone in a boat on the Rhine, but his weakened health could not bear the fatigue of the journey and the cold night air, and the boat drifted to the bank, where Ulfeldt's sons found the corpse of their father.

Leonora Christina in the meanwhile had been sent by her husband to England to seek for aid from Charles the Second. During his own exile the restored King had been under great obligations to Count Ulfeldt, and was still indebted to him in a large sum of money. But it was not easy to get at Charles; and although when the Countess Ulfeldt had an interview with him he was very friendly, and promised to pay his debt, he did not keep his word. After waiting a long time without any result, the Countess started for the Continent, but before this the Danish Government had heard of her being in England, and had made application to Charles for her arrest. As this seemed the most convenient way of paying his debt, and as, moreover, he had given the Countess a safe conduct, Charles got rid at once of his obligation and his promise, and allowed the Danish ambassador to take her in custody. She was sent to Copenhagen, and confined in the blue tower of the royal palace, where she remained for twenty-two years. With this her diary begins, and is continued through her captivity. Remarkable as it is for the minute detail in which all the events of daily life are narrated, and for the extreme frankness with which a Countess and daughter of a King enters into matters which are generally kept secret, the journal is somewhat monotonous. The insults to which Countess Ulfeldt was exposed, the occupations she devised for herself, her relations with those who waited on her, her occasional peeps from the window, and her vague impressions of what was passing in the outer world, occupy almost

the whole record. If it is sometimes dreary, it must be a faithful reflexion of the life which it describes; and if patience is required in the reader, how much more must have been possessed by the writer!

The Poetical Works of Sir David Lyndsay of the Mount, Lyon King of Arms. A New Edition, carefully revised. By David Laing. 2 vols. (Edinburgh, Paterson.)

So many years have elapsed since Mr. Laing promised his new edition of the works of "the most popular of the early Scottish Poets," that we had long since begun to think that the idea had been abandoned. Even now, the expected edition, enriched with the illustrative materials which the author's opportunities, in a field where he has for half a century been the most distinguished worker, have enabled him to collect, is announced only as in process of completion; but, pending its appearance, the editor has been induced to give us his text, with introductory memoir, glossary, and modicum of notes, in a serviceable two-volume edition, intended to be the "first of a series of the Early Scottish Poets, in the style of the English Aldine series, in a convenient form, and at a moderate price." We need not say that we heartily welcome the series of Scottish Poets thus commenced, and all the more that the next volumes promised are, the Poems of Dunbar, of which Mr. Laing's edition of 1834 has long been out of print and inaccessible. We can only hope that the veteran editor will be long left among us, to see the enterprise well under weigh; for Scotland, we fear, can scarcely even yet spare the first really conscientious and faithful editor of her early literature, the remains of which have been so disfigured by the garblings, modernizings, spurious additions, and faithless abstractions of those who have pretended to give it to the public.

More than three hundred years have passed away since Sir David Lyndesay's facile pen ceased to lash the crimes, vices, and follies of his age. The century which saw his death saw no fewer than fifteen editions of his works, in whole or part, issued from the presses of St. Andrews, Edinburgh, Paris, and London; and successive editions, appearing during the course of the seventeenth and eighteenth centuries, kept his name and fame fresh among his countrymen. But after the middle of the seventeenth century, and still more after the union of the kingdom in 1707, the Scottish vernacular, in which he wrote, went out of fashion as a written language, and many of the masterpieces of Scottish literature in consequence sank into temporary oblivion. Lyndesay's popularity saved him from this fate, but only to survive in an Anglicized dress, in which many of his best and strongest passages were diluted by a weak paraphrase of the nervous original, and in which the change of accent and curtailment of the old syllabic endings had to be compensated by a free use of weak auxiliary verbs and impertinent expletives. Encouraged by the revival of interest in Old Scottish literature towards the end of the last century, that zealous antiquary, George Chalmers, of the 'Caledonia,' set himself to produce a new and correct edition of Lyndesay's works, and to collect the fragmentary notices of his life and history which had survived. The result was a three-volume library edition,

published in London, in 1806, giving a fairly accurate text, which, as it also contained the 'Satire of the Three Estates,' previously only published in 1602, might claim to be the first complete collection of Lyndesay's works. Chalmers, according to his own avowal, was drawn to the work, not from any sympathy with Lyndesay or his opinions (at which, indeed, he loses no opportunity to sneer), but because it afforded him an opportunity to ventilate his theories as to the origin of the Lowland Scots and their language, to which subject a considerable portion of the work was devoted. Whether because, in this, he took the unpopular side, or from other reasons, his labours met with but a cold reception; no second edition was called for, and the work has long been scarce. As the copies to be found in public and private libraries are, practically, the only means which the last two generations have had of making acquaintance with the poet, modern readers may well be pardoned if they know little more of Sir David Lyndesay of the Mount, Lord Lyon King of Arms, than they have learnt from Sir Walter Scott's 'Marmion,' and if he is to them little more of a reality than Marmion himself and the other mythical elements of the story. Yet Lyndesay was very far from being any such abstraction. Reality, intense and pronounced, was the characteristic of the man and his writings. He occupied a conspicuous place during a momentous period of his country's history, and exerted an influence scarcely second to any other in forming the opinion and guiding the intellectual movements of his age. And yet the man lives to us most in his writings. The extraneous notices which we have of him are comparatively few and fragmentary, and, apart from the internal evidence of his pen, do little to bring him vividly before us. Chalmers had already collected most of these scattered notices into an outline of Lyndesay's life; this Mr. Laing has, in a few particulars, been able to expand or correct, but without making any material alteration. The place and date of Lyndesay's birth are alike unknown; the latter has, by calculations founded upon his presumed age at certain periods, been placed somewhere about 1490; the former has been, by pretty common consent, fixed at the family estate of the Mount, in the parish of Monimail, near Cupar-Fife. Mr. Laing, indeed, thinks quite as much can be said for the country-house of Garmylton, in East Lothian, to which estate his grandfather, also David Lyndsay de Mountht, succeeded in 1478; but, we think, without sufficient grounds: and we believe that the careful student of the varieties of the Scottish dialects will say that Lyndesay's mother-tongue was that of Fife, being characterized by numerous peculiarities well known "ouir the wattir," but which are not, and never have been, current south of Forth. It is assumed, rather than proved, that he is the "Da. Linde-say," whose name occurs in the Register of the Incorporati of St. Salvator's College, St. Andrews, for 1508-9, immediately before that of "Da. Betone," destined to be equally prominent in that day, and to descend to history in close connexion with Lyndesay's own, in the 'Tragedy of the Cardinal.' Shortly after this, young Lyndesay appears to have entered the Royal Household, where his abilities won the notice of the accomplished James the

Fourth; and on the birth of an heir to the throne, in 1512, he was installed as "maister ischear" to the infant prince. It was the loss of this position, through the violent usurpation of the Douglasses, when the youthful and now orphaned prince had barely reached his twelfth year, that first led Lyndesay to woo the poetic muse in his 'Dreme, dedicat to the Kingis Grace,' in which he contrives to insert a picture of the utter anarchy of the country during these years of misrule. The King's escape and assumption of the reins of government soon after, was followed by the writing of Lyndesay's 'Complaynt to the Kingis Grace,' in which, by way of reminding his sovereign of their early relations, he has furnished us with many interesting particulars of the childhood of James the Fifth. In response to his just, albeit clamorous, petitions, Lyndesay was knighted and created Chief Herald, or Lyon King of Arms, an office at that day of great dignity and importance, the Lyon King being a necessary assistant in the delivery of royal messages and embassies to foreign courts. In this capacity Lyndesay visited the Low Countries, and the court of the Emperor, France, Denmark, England, and perhaps Italy, acquiring that knowledge of foreign manners, courts, and pageantry which he shows in his later writings. He accompanied King James to France when the latter married Magdalene, daughter of Francis the First, and was an eyewitness of the triumphs and rejoicings at Paris. In the midst of the preparations made by him to celebrate her coronation in Scotland with a grandeur never before attempted, the Queen died on the fortieth day after her arrival in Leith Roads, to the profound grief of the nation. In expression of his own and the public sorrow, Lyndesay stopped the festive preparations to compose what is justly considered his finest poem, 'The Deploratioun of Quene Magdalene,' in which a powerful effect is produced by working up the description of each particular of the intended pageantry to a climax of splendour, and then suddenly contrasting it with the funereal gloom to which it was turned by her sudden death. We cannot at present notice the circumstances which drew forth the various efforts of Lyndesay's pen, the tenor of some of which is indicated by their titles: 'Ane Supplication directet to the Kingis Grace, in contemptioun of Syde Taillis (Long Skirts) and Mussellit Faces,' 'Kitteis Confessioun,' 'The History and Testament of Squyer Meldrum,' 'The Tragedie of Cardinal Betoun,' &c. Following the key-note struck in his first work, almost all his poems were directed professedly or covertly against the public and private vices, errors, and injustices of the age, in manners, civil government, and the state of the Church. He hated priests and priestcraft with a hearty, healthy hatred; he exposed the hollowness, the hypocrisy, the abominable pollution and depravity into which the Church, "rotten-ripe for reformation," had fallen in Scotland; and he probably did more than any other, John Knox not excepted, to inspire in the hearts of his countrymen that unconquerable loathing with which they were for centuries to regard the most distant approach, in name, office, rite, or doctrine, to that old past of degradation and impurity. It is interesting to note in Lyndesay's works the gradual advances by which, from his *pro forma*, albeit contemptuous,

assent to the existence of Purgatory in the 'Dreme,' and his ridicule of the pretensions of the Church in the 'Testament of the Papyngo,' he passed to open denunciation of the rottenness of the whole system, from Pope to Pardoner, and call for a return to New Testament Christianity, in the 'Satyre of the Three Estaitis.' We cannot attempt even an outline of this drama, which so vividly portrays the Scotland of 1540. It was acted several times before immense crowds, not only in the reign of James the Fifth, but afterwards during the regency of Mary of Guise; "it was playit beside Edinburgh in presence of the Quene Regent, and ane grit pairt of the nobilité, with ane exceeding grete nowmir of people, lestand fra ix houris afor none, till vi. houris et evin." If anything were wanted to add to the testimony of the "Satyre," that the manners of that age were not those of this, it would be supplied by the fact that the grace and beauty of Scotland and France could be present, and could laugh, as they doubtless did, at the broad and, to our age, utterly indelicate jokes, specially directed to them. The last and longest of Lyndesay's works was the 'Dialog of the Monarchie,'—a sort of rhymed history of the world, divided under the Four Great Monarchies, with abundant moralizing upon the fates and fortunes of the great men of former times. The monotony of the piece is broken here and there by outbursts of living eloquence, as in the "Exclamation touching the writing of vulgar and maternal language," in which the poet defends himself for using the tongue of "Iok and Thorne, of Colzearis, Cartaris and of Cukis," and the digression against Idolatry, describing "the gret Idolatrye and manifest abusoun of Edinburgh" in the procession of the "auld stocke ymage of Sanet Geill," and the scenes witnessed at the Chapel of Dron, the Hermitage of Loretto at Musselburgh, and other noted shrines of Scottish pilgrimage. The last notice of Sir David Lyndesay on record is a minute of a Court of Heralds under his presidency at Holyrood, in January, 1554-5; and Mr. Laing shows, in contradiction of the opinions of Chalmers and others, that he must have died within a few weeks of that day, his decease being alluded to in a Privy Council record of April following.

Lyndesay wrote too much to write always well; with him the urgency of the matter permitted but little attention to the manner. Critics have placed him as a poet below Dunbar, and even below Gawyne Douglas; but the intense human interest of the subjects which he handled, made him, in his own day, and for centuries after, the most popular of his country's writers. The earliest printed of his works were the 'Papyngo' and 'Tragedie of the Cardinall,' both for obvious reasons published in London: the first attempt at a collection of his writings was made by the Parisian printer, Jaseny, in 1558. By 1559 or 1560, the Reformation had so far made way, that it was safe to publish them in Scotland. In 1568 appeared Henry Charteris's collection of the "Warkis" enlarged, of which many editions were reprinted during the century, while three editions, translated into English, were published by Purfoote, in London. The 'Satyre of the Three Estaitis' seems to have been more difficult to obtain; it did not appear in print till 1602, although it had fallen much earlier into the omnivorous hands of Bannatyne, who

has included in his MS. a large part of it, differing much in order and often in readings from the printed copy.

Mr. Laing, like the editors of the Early English Text Society's 'Lyndesay,' has, in the volumes before us, followed chiefly the earliest printed editions, which probably correspond most closely to the author's MS., though the later issues of Charteris are much purer Scotch. It is curious that, after a lapse of seventy years, Mr. Laing and the Early English Text Society (whose last Lyndesay volume is, we understand, ready) should be at once at work upon Lyndesay; and it seems almost a pity that their joint labours should not have been combined, so as to economize time and labour for other work. We suppose, however, that the editions will present characteristics suiting them to different classes of readers. Mr. Laing does not affect diplomatic accuracy in his text; in addition to dismissing the 3 for y, and þ for th, we observe that he does not scruple to alter examples of unusual or peculiar spelling into the more ordinary form. We question whether, for his purpose, it would not have been better to print from one of Henry Charteris's later editions,—say that of 1582 or 1592,—in which the frequent *go*, *hold*, *saith*, *hath*, *boith*, *one*, &c., are replaced by the vernacular *got*, *hould*, *says*, *hes*, *baith*, *ane*. We believe Scotchmen in general would have preferred such readings; but in any case we feel certain that the clear and beautiful type, the convenient size of the volumes, and the general faithfulness of execution, will render the work widely acceptable, and induce many to make acquaintance with the vigorous old poet. And though it is not likely that the time will ever return when Scottish youths will mark periods in their educational curriculum by graduating from the *Carrithes* (Catechism) into the Testament, and "oot o' the Testament, an' into Davie Lyndesay," (what a luscious change from the Assembly's theology "for such as are of weaker capacity" to Lyndesay!) his pages will never cease to attract those who delight to see sound manly sense and courageous indignation directed against hypocrisy, tyranny, and wrong, or who wish to study the influences which conspired to shape a nation's character and history.

Fac-simile Texts. The first printed English New Testament. Translated by William Tyndale. Photolithographed from the unique fragment now in the Grenville Collection, British Museum. Edited by Edward Arber. (London, Queen Square, Bloomsbury.)

THE portion of Tyndale's first English Testament preserved in the Grenville Library, British Museum, was acquired by the late Mr. Grenville, in the year 1836, from Mr. Thomas Rodd, the well-known bookseller of Great Newport Street, who had it in exchange for some other work from a friend of his. When Rodd first got it, it was attached to a quarto tract by Ecolampadius, and although evidently a portion of an early edition of the English Testament, neither Rodd nor his friend had at first any idea of its extreme rarity and importance. Indeed it was quite by accident that Mr. Rodd subsequently ascertained anything about it. "The accidental discovery," he says, "of the remarkable initial Y, with which the

first page of the prologue is decorated, in another book printed at Cologne in 1534, first led me to search other books printed at the same place, and I succeeded in finding every cut and letter, with the exception of one, in other books from the same printing-office—that of Peter Quentel." Again: "I have found the type in which this portion is printed, and the cuts with which it is decorated, used in other books printed at Cologne from the year 1521 to 1540."

Thus far Mr. Rodd. But given the printer and the place, the next thing to be ascertained is, under what circumstances was this edition of the New Testament produced, and in what year? That the fragment before us was part of an edition of the entire New Testament is clear: for, although it consists only of a portion of St. Matthew, namely, from chap. i. to chap. xxii. 12, printed on twenty-four leaves, and the abruptly leaving off with the line—"and sayde unto hym: frende, howe camyst thou in hydder, and"—it is preceded by a "Prologe," commencing thus: "I have here translated (brethren and susters moost dere and tenderly beloued in Christ) the newe Testament for youre spiritual edyfyinge, consolacion, and solas," &c. This *prologe* is on seven leaves, and is followed by a leaf, having on the *recto* a table of "The bokes conteyned in the newe Testament," and on the *verso* a woodcut of St. Matthew and an angel. Besides this internal evidence, there is further and abundant testimony that the present is a fragment of an edition of the entire New Testament. We shall briefly state the evidence.

Tyndale, who was born about 1484, and educated first at Oxford, and afterwards at Cambridge, was at an early age, as Foxe says, "singularly addicted to the study of the Scriptures." About 1520 he became tutor in the family of Sir John Walsh, of Little Sodbury, in Gloucestershire, Tyndale's native county. He remained in the Walsh family for about two years, frequently engaging in controversy with the neighbouring clergy, to one of whom he declared that "if God spared him life, ere many years he would cause a boy that driveth a plough to know more of the Scriptures than [the Pope] did." This was in allusion to his cherished idea of translating the Bible into English; to effect which, and at the same time to escape the malice of his enemies in Gloucestershire, "I got me," he says, "to London. If I might come to the Bishop of London's service, thought I, I were happy." To the Bishop of London, Tunstall, he accordingly went, thinking to recommend himself to his Lordship by showing him a translation of one of the orations of Isocrates. The Bishop, however, gave him no encouragement, said his house was full, "and advised me to seek in London, where, he said, I could not lack a service." He was fortunate enough to find such service in the family of Humphrey Munmouth, a rich merchant and Alderman of the City of London, who befriended him, and who was afterwards thrown into the Tower for his favours done to Tyndale and others of the Reformation party. In a petition to Wolsey to obtain his release, he speaks of Tyndale as follows:—"I took him into my house half a year, and there he lived like a good priest, as methought. He studied most part of the day and of the night at his book; and he would eat but sodden meat by his goodwill, nor drink but small

single beer. I never saw him wear linen about him in the space he was with me. I did promise him ten pounds sterling to pray for my father and mother their souls and all Christian souls. I did pay it when he made his exchange to Hamburg."

Tyndale resided in London for about a year. His own words are—"In London I abode almost a year, and marked the course of the world . . . and understood at the last not only that there was no room in my Lord of London's palace to translate the New Testament, but also that there was no place to do it in all England." Accordingly, in 1524, he quitted his native country, which he was destined never to re-visit; going in the first instance to Hamburg, and next to Cologne. While at Hamburg, where he resided for about a year, he "published, as it seems," says Canon Westcott, "the gospels of St. Matthew and St. Mark separately, with marginal notes." At Cologne, in 1525, he undertook the edition before us of the entire New Testament, with glosses in the margin. This work was interrupted during its progress by the machinations of one Johann Dobneck, better known by his Latin name of Cochleus, a virulent enemy of the Reformation, who happened to be at Cologne at the time, busied about getting a work of his own printed, and who, while so engaged, contrived to hear what was being done by the heretic Englishman. It was with some trouble that Cochleus got at the bottom of the affair. There was a good deal of boasting, it would seem, among the printers at Cologne about a revolution that would shortly take place in England, when that entire country would become Lutheran. There was a translation of the New Testament in English then actually in the press, but he could not ascertain at what office, until he got a number of the printers together, plied them well with wine, and so wound the secret out of them,—that the expense was defrayed by some English merchants, that the printing had proceeded as far as sheet K, that 3,000 copies were to be printed off, and secretly conveyed to England, where they would be eagerly bought up in spite of King and Cardinal. Cochleus, who is himself the narrator of what took place, speaking in the third person, thus concludes his account of the share he had in interrupting the progress of the printing:—

"Cochleus being inwardly affected by fear and wonder, disguised his grief under the appearance of admiration. But another day, considering with himself the magnitude of the grievous danger, he cast in mind by what method he might expeditiously obstruct these very wicked attempts. He went, therefore, secretly to Herman Rinck, a patrician of Cologne and military knight, familiar both with the Emperor and the King of England, and a counsellor, and disclosed to him the whole affair, as, by means of the wine, he had received it. He, that he might ascertain all things more certainly, sent another person into the house where the work was printing, according to the discovery of Cochleus; and when he had understood from him that the matter was even so, and that there was great abundance of paper there, he went to the Senate, and so brought it about that the printer was interdicted from proceeding further in that work. The two English apostates, snatching away with them the quarto sheets printed, fled by ship, going up the Rhine to Worms, where the people were under the full rage of Lutheranism, that there, by another printer, they might complete the work begun. Rinck and Cochleus, however, immediately advised by their letters the King, the

Cardinal, and the Bishop of Rochester (Fisher), that they might, with the greatest diligence, take care lest that most pernicious article of merchandise should be conveyed into all the ports of England."

Fortunately the interruption of the printing by Cochleus delayed the appearance of the work for only a short time. Another printer was found for it at Worms—in all likelihood Peter Schoeffer, a Protestant, and the same who printed the octavo edition without glosses, of which there is a perfect copy in the Baptist College, at Bristol, reproduced in fac-simile by Mr. Fry. Copies of both editions were circulated in London and Oxford early in the year 1526.

The fragment here reproduced in photolithography is preceded by an able introduction, and is published at so low a price that almost any one anxious to see the exact form in which our English Scriptures were first printed may gratify his desire.

Nuove Poesie. Di Benedetto Prina. (Bergamo, Tipografia Pagnoncelli.)

SIGNOR BENEDETTO PRINA's new volume of poems is the continuation of a work published some four years ago, and consists partly of original poems, and partly of translations from the best German lyric poets. Among the latter, the greater number are now translated into Italian for the first time; and he has specially avoided translating any of Goethe's poems, and, with two or three exceptions, any of Schiller's poems, pointing out that they have been so well translated by Signor Andrea Maffei, to whose version of Byron's 'Manfred' we have lately called attention, that they could not appear before an Italian public in a more correct or appropriate garb. On looking through the original poems, it is easy to see that Signor Prina deals with the simpler, though not less pathetic, incidents of every-day life, and with the feelings brought into play by ordinary occurrences. He describes, it is true, the joy, the grief, the hope and the exaltation of mind, which were fostered by the great events which have happened in Italy within the last few years; but of the subtler emotions,—of the doubts and struggles of the mind,—of the analysis of the more hidden operations of the brain, there is not the slightest trace. His poems are easy to read, and his verses flow smoothly, if at times somewhat monotonously; but, with some few spirited exceptions, the subjects have been treated of over and over again, and there is no special claim to novelty.

Signor Prina, in his Preface, very properly maintains "that the aim of the poet should be the noble one of educating the people in virtue and honour, and to revive the feeling of reverence with which great ideas and generous sentiments should be received, and to co-operate in the triumph of the cause of the noblest and holiest principles." His models are the Psalms, the 'Divina Commedia' of Dante, Leopardi's works, and Manzoni's songs; and he finds fault with those amongst his contemporaries who have turned away from the study of the great poets of Italy, and have attempted to achieve a transitory fame by a sensational style of poetry, in which the audacious freedom of the sentiments or the cynical views of the poet are aggravated by the fantastic images presented to the reader.

Now that Italy has become independent, we may agree with Signor Prina that Italian poetry should be freed from servile dependence on foreign influences, and become thoroughly Italian; but there is much more to be done than simply to study the classical poets of Italy, as Signor Prina recommends. Let Italian poets cease to treat of trifles in monotonous and pompous platitudes, and let them follow the distinguished examples of Giovanni Prati, Aleardo Aleardi, Carducci, and other contemporary poets who have set the impress of their minds on their verses,—and they will do honour to themselves as well as to their country. In looking through the present volume of verses, we find about fourteen original poems on various subjects, such as 'Il Disinganno,' 'La Rugiada,' 'Il Pellegrino in Terra Straniera,' 'L'Album,' 'La Sera,' two or three songs in honour of the celebration of different weddings, and 'Fiori e Versi,' in which the poet compares his verses to flowers carried off by the current of the river. It contains several pretty ideas, and some of the lines are worth quoting. At the breath of the wind, fragrant flowers fall into the running stream, and—

Poveri fior! Dal cespite
Natio divelti, giu per l'onda or vanno
E l'ermo bosco e il rorido
Lito, che li educò, più non redranno;

and the thoughts of those who watch the flowers glide swiftly by are thus described:—

Forse sul verde margine
La villanella, in suo pensiero assorta
I graziosi petali
Mira, che l'onda turbinando porta;

E pensa, che sì rapide
Della sua gioventù fuggono l'ore,
E insiem con esse i vergini
Sogni e le care fantasie d'amore.

As the flowers are carried away by the stream, so the poet's verses:—

Tal come la volubile
Aura del mondo ed il destin li aggira,
Vanno ramminghi i poveri
Versi, ch'io traggio dalla mesta lira.

Poveri versi! Al turbine
Che vi toglie del mondo ed all'oblio?
Chi vi ridona il vergine
Alito dell'amor, che vi nutrio?

Pur se una dolce lagrima
Per voi discende da mortal pupilla,
E se nel cor del misero
Per voi di speme amico raggio brilla,

Fia paga allor dell'umile
Vate la brama e gli fia dolce vanto
L'amore e il lungo studio,
Ch'ei pose nella diva arte del canto.

The ideas are gracefully expressed, and the comparison between the flowers and the verses well carried out. 'Il Disinganno' is perhaps the most important poem of the collection, and is well written in Sapphic metre; it contains some of the most harmonious verses which Signor Prina has offered in this volume. We can easily understand how great was the poet's disillusion when he awoke from the dream in which he saw so blessed a vision of peace:—

Di pace e di virtù beata sede,
D'anime amanti placida dimora
Sognai la terra, che il Signor ne diede
Per sì brev'ora;

but his dream was true when he says:—

Sognai l'Italia a libertà rinata
Per conoarde virtù delle sue genti,
Ned alla scola indarno ritemprata
De' patimenti.

'The Pilgrimage in Foreign Lands' is also written in the same metre, the second and third stanzas of which remind one, in a slight

degree, of Gray's beautiful 'Elegy'; but the whole poem is somewhat commonplace and wanting in interest.

Signor Prina seems to have thrown all his energy into the translations from the German poets, some of which are really remarkable for their spirit, and also for the skill with which the metres of the originals are imitated or adopted. He has had no easy task to perform in these versions of the German lyrics: it is very difficult to reproduce in a language like the Italian, which is totally different from the German, the words and thoughts which have such force in the original; but which in a translation generally seem flat and spiritless. The version, by Signor Prina, of Theodor Körner's famous poem, 'Lützow's wilde Jagd,' full of life and vigour, will afford a good test of the translator's powers. We can, however, only quote one or two detached stanzas, which we have compared with the German original:—

Chi è colui, che là sul monte,
D' atro sangue il volto intriso,
Da' compagni suoi diviso
Geme e langue a' rai del sol?
Sulla pallida sua fronte
Scende il gelo della morte:
Pur non trema il cor del forte,
Che fe' salvo il patrio suol.
Ed il bruno moriente
Mormorare ancor si sente
Con accento di minaccia
Di Lützow quest' è la caccia!

The last stanza does not lack poetic fire; and even in the softer accents of Italian poetry the sense is fully retained and ably expressed:—

Fiera caccia disperata
Contro i barbari tiranni!
Deh! non struggasi in affanni
Chi ne amò di vero amor!
Alla patria liberata
Già sorride un sol più bello:
Se a noi schiudesi l'avello,
Noi moriamo vincitori.
E i nipoti, che verranno,
Sempre sempre sciameranno
Con accento di minaccia:
Di Lützow fu la gran caccia.

Signor Prina has now and then been obliged to paraphrase rather than to translate literally; but Körner's poem is well reproduced, and has not suffered by the change of language. 'Lützow's wilde Jagd' had not been, so far as we know, hitherto translated into Italian; and as there is no date attached to the Italian version, it may be that it is a very recent work. Those who remember under what circumstances Körner wrote, in A.D. 1813, the enthusiastic appeal to his countrymen against the Napoleonic dominion, will see how it might have been applied during the Franco-Prussian war, *mutatis mutandis*, by the French as against the Germans. The poem was set to music by Weber: its origin is interesting, and a few words on that point may not be out of place. In 1813, in Prussia and in the Rhenish provinces, bands of volunteers were got together, who formed miniature, but complete armies: amongst these the best disciplined and most warlike were the volunteers of Lützow; and the song which Körner then composed has now become an interesting historical record of the sanguinary war then waged, and a splendid specimen of the poetic fire of the Tyrtæus of Germany. Almost all Signor Prina's translations are equally good, and we learn with pleasure that these versions are only the prelude to an 'Anthology of the Lyric Poetry of Germany,' especially of the contemporary poets, of whom we have several poems in the

present volume; and to judge from the versions already given, we may safely expect the 'Anthology' to be a success.

NOVELS OF THE WEEK.

Sundered Lives. By Wybert Reeve. 3 vols. (Tinsley Brothers.)

Jeremiah Mobbob. By Rowland Lloyd. 2 vols. (Newby.)

Only an Ensign. By James Grant. 3 vols. (Tinsley Brothers.)

The Member for Paris: a Tale of the Second Empire. By Trois-Étoiles. 3 vols. (Smith, Elder & Co.)

The Outbreak of the French Revolution, related by a Peasant of Lorraine. By MM. Erckmann-Chatrian. Translated by Mrs. Cashel Hoey. 3 vols. (Bentley & Son.)

MR. REEVE is a writer of comedies, and we doubt not that he is likely to be successful in that branch of literature. He has plenty of happy audacity, a thoroughly superficial "reading" of the history and present condition of his country, and a perfect mastery of the sentimental business of the stage. He is, at least, always objectively amusing in his novel. The plot is based on the well-worn contrast between the wicked gentry and the virtuous peasantry and yeomen. A charming "Saxon" youth, distinguished by the unfortunately Norman name of Walter Murray, glowing with a noble and precocious passion for a squire's daughter, some years on the tender side of his own ripe age of thirteen summers, rouses the unnatural indignation of her haughty mother. That wicked beldame is so regardless of the privileges of love, as to resent the demonstrations of this gallant boy. On the occasion of a Christmas gathering, when Mrs. Raymond and her feeble half have been entertaining the villagers,—an attention which those amiable "dependants" treat with the contempt which it deserves,—the open-hearted young farmer kisses Lillian before the assembled guests. Stanley, her brother, with caitiff hand, knocks down the swain in return for this graceful compliment. But aristocratic hauteur is not thus to triumph. An "old lady," imported apparently from the transpontine boards, and known by the familiar title of "Dame" Martha, so common in real life, advances to the centre, and prophesies, in what may fairly be described as an unknown tongue, the downfall of the house. Overcome by her emotions, she is borne off (L), and "restoratives" are successfully exhibited. The remainder of the tale is concerned with the execution of this impressive sentence. Stanley, of course, as befits his too historic name and his early brutality, sinks, degraded and despised, among soda-water bottles, dishonoured bills, old foils, and battered *routés*, in the foul current of so-called London life. The poor old squire is fairly bullied out of the world by his wife, leaving an inarticulate request behind him, which Lillian interprets into a command to her to marry the man of her aversion. She marries him, and every one is miserable till her much-injured husband breaks his back in the hunting-field, and her agricultural friend returns rich and faithful from Australia to consummate old Martha's prophecies. The lovers, wedded at last, go together back to the Antipodes, followed by the energetic blessings

of the indomitable "Dame," and leaving wicked Mrs. Raymond (Lillian's mother after all) lonely and miserable at Summerdale. If anything could increase the claims to popularity of a tale so replete with a lofty tone of morals, it would be the impartial zeal with which our author belabours the objects of the popular dislike. He maunders about feudal castles, and takes care to indicate the feudalism he is thinking of. Not, of course, the society of the Paston Letters, but the stage feudalism of modern times, "the Brutal Baron and the Modest Maid of the Mill," the days—

When the Templar cried "Gramercy!"
Or "'Twas shrewdly thrust, i' flegs,"
To Sir Halbert or Sir Percy,
As he knocked him off his legs.

He can flout too, like a *savant*, at dogmatic theology. High Church and Dissent are aimed at alike, and with weapons of the usual calibre. The Rev. Mr. and Mrs. Jones are described as meanly intriguing to obtain a memorial window for their church, and poor Josiah, the pastor of the "Lambs," is made to speak a jargon which culminates in "we secureth." These are damaging attacks indeed, but the force of the last blow is somewhat modified by the following delicious specimen of what Mr. Reeve himself regards as English not too debased for the use of a literary man:—"Their feelings were of sufficiently an elastic nature as to deeply sympathize with her on their bidding her good night!"—our sentiments exactly with regard to this accomplished author.

For once we plead guilty to reviewing a novel without having read it through. The title of Mr. Lloyd's book prepared us for a bad imitation of Dickens at his worst: but it did not, nothing could have, prepared us for the reality. We quote in our own defence the first paragraph:—

"Why this name should have been bestowed upon Jeremiah Mobbob, is a question which probably this tale will unfold. To nickname a gentleman, indeed! how preposterous! how extravagantly absurd! Jeremiah Mobbob, who art thou? Why, Wholesale and Retail Coal-Merchant, living in a suburb of this modern Babylon: coining money, like falling drops of rain, thy prosperous coffers being nigh full thereof. Ha! ha! let those laugh who may. Mr. Jeremiah Mobbob is a bachelor: in that all-charming existence he prides his station, living his miseries in the secret habitation of his own soul; grumbles at himself, or dethrones his stupidity on sundry household furniture, until he hath wreaked his wrath in unparalleled complacency, to its wonted termination."

Our readers would probably not get so far as this: however, we persevered through a few more pages, until we discovered so plainly that the writer used word after word of whose meaning he had evidently no conception, that we felt it was useless to go on, and all that was left to us was to solve the puzzle of a book which, like the Hatter's remarks, "was certainly English, but appeared to have no meaning whatever." (We apologize to the author of 'Alice' if we quote him wrong: we give the words from memory, but that is the sense.) Such however, was our difficulty, when we turned to the dedication, and found that Mr. Lloyd's grandfather was in his earlier days distinguished as a Welsh poet. Here was the solution: Mr. Lloyd, with a due zeal for the honour of his family, but, we regret to say, slighting his native land and language, determined to be (also in his earlier days, we should say) distinguished as an English novelist;

so, like a true Celt, he daringly, though as we think mistakenly, undertook the task without having achieved that mastery over the English tongue which we must be permitted to regard as essential to success in the career he has chosen. The consequence of this neglect is, that, as our readers may guess from the specimen we have given, page after page reads like nothing so much as Mr. Lear's latest Nonsense Stories: epithets and adverbs are dragged in without the faintest notion of the sense usually assigned to them. Thus we get such phrases as "he rolled very admiringly over the floor,"—"you accuse and insinuate upon the wrong endeavour related by me,"—"he exulted in the silent treasures of his own life at his surprising victory,"—"he laid (*sic*) in fretful peril." Clearly there was no doing anything with this, for neither our readers nor ourselves would be any the better for our looking at two volumes of words arranged apparently at random; so we decided, after cutting a page here and there and finding no improvement, to make full confession of our neglect of duty, and defend ourselves, at the same time, by letting Mr. Lloyd speak for himself. We fear he will call all this mere Saxon spite, yet we can but speak as we know; and so we will give him one hint at parting. He will, even if he gives up the difficult task of trying to write fiction in a foreign tongue, find it still of great use to him to learn a little English: so let him, as soon as the opportunity offers, attend for a year or so one of those excellent schools which, under the beneficent influence of the local Boards, are sure, whenever those Boards have done squabbling, to be established far and wide through the Principality. There, though he may not earn a grant for his school, he will in time earn for himself, what as yet he only gropes after vainly, though bravely, the power of expressing himself intelligibly in the language of the English oppressor.

To our mind, 'Only an Ensign' is one of the best of the novels which have proceeded from Capt. Grant's prolific pen. It is full of adventure, replete with incident and romance, and, moreover, Capt. Grant has broken comparatively fresh ground. The public has become somewhat satiated with Scotland, Scotch traditions, and Scotch regiments. It is, therefore, with satisfaction that we find that the scene of the novel under review is laid partly in Cornwall, and partly in Afghanistan, both of which possess strongly-marked characteristics, which the author has turned to good account. The story is almost exclusively military, yet is less confined to the barrack-yard than most of Capt. Grant's previous romances, and its circle of readers will probably be fairly large. We do not care to mar the pleasure of those who may take up this book by disclosing the plot; we will only say, therefore, that it is of more than average excellence, and possesses the great merit of keeping us in exciting uncertainty until almost the close of the third volume. The characters, though not powerfully, are yet cleverly drawn, and we are not disgusted with much in the way of revolting criminals or amiable charming, and almost to be justified, sinners. The hero does not absorb all interest, and is a person such as we may any day meet among our acquaintances. The female characters are, for the most part, pleasant and natural creations, especially Constance and her daughter Sybil. The Miss Treacrelles are also to a less

extent attractive, especially after their thoughtless, rather than heartless coquetry has been tamed by misfortune and true love. We do not, however, like to think that any British general's daughters, even if spoiled by a long course of garrison flirtation, are quite as vulgar as Capt. Grant has made them out to be; yet Capt. Grant makes the two girls address their father's aide-de-camp by his surname. Again, a novelist is allowed some licence, still that licence has its limits, and a gross disregard of historical facts is unwise, inasmuch as it lessens the impression of reality which the story ought to convey. Capt. Grant commits many offences of this nature: offences, moreover, which can find no justification in the exigencies of the plot. For example, he makes a railway to exist in Cornwall before 1840; speaks of a company of the 32nd Light Infantry serving with Gen. Elphinstone's division at Cabul; asserts that an officer of that regiment saved during the fatal retreat one of the colours of the 44th Regiment by wrapping it round his body, whereas, we believe, the hero of that action was Capt. Souter of the latter corps. As regards Indian words and customs we do not expect Capt. Grant to be very perfect; but if not well acquainted with them he should have abstained from entering into much detail. Apparently, he thinks the old story about the ferocious doolies carrying off the wounded from the field of battle to be new, since he asserts it in the novel before us. Equally unsophisticated is he when he makes one of his *dramatis personæ* give an anecdote about the legs of pianos being in Ceylon placed in little earthenware cups filled with water. We can assure Capt. Grant that the practice is not unknown in India also. The Hindustani and Persian phrases have evidently been picked up by ear from old Indians, for they are in one or two instances wrong, incorrectly applied, or improperly spelt. He asserts that "Shumsheer bu dust" means "Forward, sword in hand," whereas the true translation is simply "sword in hand." Mussulman fanatics he calls Ghazeehs instead of Ghazees. The chief of the Afghan artillery he terms the "Topshi Bashi," instead of the "Top Bashi"; and indeed makes many similar mistakes when he quite unnecessarily introduces Persian or Hindustani phrases. Respecting the Kaaba, the spot to which the Mussulman turns in prayer, he is quite wrong in describing it as a mosque at Mecca, it being a black stone in that mosque. Another defect in the book also strikes us, namely that from beginning to end it is totally destitute of humour. Still, despite the comparatively trifling shortcomings we have alluded to, 'Only an Ensign' is extremely interesting, and cannot fail to find favour with all young men and most young ladies.

Future historians, who may seek to draw a picture of society in the second half of the nineteenth century, as Macaulay has done, in the famous introduction to his history, by ransacking, *inter alia*, the novel literature of the period, will find abundant material to hand on the shelves of the British Museum, if not elsewhere preserved. Let us trust, for the sake of unborn generations, that those unborn historians will make a discriminating use of the treasures and the trash thus stored up for them in our great national library. For a lively picture of the corrupting influence of the Second Empire upon French society, it

will not be amiss if they look into the pages of 'The Member for Paris.'

The plot, we must allow, is of the slenderest kind. The venerable town of Hautbourg, on the Loire, once flourishing but now fallen into decay, gave the title, first of Marquis and afterwards of Duke, to a family named Gerold. The estates that went with the title were considerable; but when their owner, Raoul Aimé, had his head cut off, in 1793, they were knocked down for a mere song to a grasping attorney, a partisan of the revolutionary government. Raoul Aimé's son went into exile with Louis the Eighteenth, married an English lady with a colossal fortune, gained by her father in the slave trade, returned to France at the Restoration, bought back the family estates, and died a Secretary of State. His son and successor "figured as one of the leaders of 'anti-dynastic' opposition, which made the life of poor Louis-Philippe so extremely unpleasant to him." He was accidentally killed in the streets on the day after the *coup d'état* in 1851, when his nephew, Manuel Gerold, succeeded both to the title and property. His sons form the centre of the story. This Manuel Gerold is a sturdy Republican, known by the *sobriquet* of *l'honnête Gerold*, and has brought up his sons in the same political principles that he has himself advocated. All three live together at Brussels, and he declines to take for himself either the title or the estates; the former because he does not care for it, and the latter because they have been acquired by the gains of the slave trade; and meanwhile he has secured a decent competence for himself by the labours of his pen. In 1854, however, when his sons have both entered on manhood, and he has to choose a career for them, he goes with them into France, pays a short visit to the property, and communicates to them how it was acquired. They agree with him that no honest man ought to enter upon such an inheritance. Nevertheless, as he thinks it possible they may afterwards change their minds, he divides it between them in equal portions, handing over to them the title-deeds, with permission to take possession after the lapse of five years. Meanwhile, the revenues of the Hautbourg property are allowed to accumulate in the hands of a M. Macrobe, a banker, and the manager of the *Crédit Parisien*, a gigantic money speculation, patronised by the government authorities. This man is a *nouveau riche*, who gives splendid entertainments, and who, knowing the arrangements made between the Gerolds, father and sons, determines to secure the hand of Horace, the elder son, for his daughter. He tries to wean him from Republicanism, and induce him to reclaim the family inheritance. Horace now mixes in the *grand monde*, makes acquaintance with literary and other celebrities, among whom we recognize M. Arsène Houssaye and M. Jules Favre, under the names of Arsène Gousset and Claude Febvre, and similarly with others, as Albi for Blanqui, and Mr. Girth for Mr. Worth. There is a vacancy for a member in the tenth *circonscription* for the Corps Législatif, and although Macrobe is a Bonapartist, he strenuously urges Horace to stand for it in the Republican interest, and so intrigues in his favour with the Government that he is triumphantly returned. We need not go on with this story, which is both vapid and commonplace; but the pictures of Parisian society which the book

contains are thoroughly life-like, and such as only an intimate knowledge of it would enable any writer to depict. We would direct attention particularly to the getting-up and management of a grand party given by M. Macrobe; to the relations between that astute financier and the Minister of State, M. Gribaud; to the description given of the Paris election; the smart sayings and persiflage of Arsène Gousset; the sterling characters of old Gerold, his son Émile, and the Republican journalist, Nestor Hoche.

MM. Erckmann-Chatrian ought to return thanks to Mrs. Cashel Hoey for her translation of their book; the spirit of the original and the quaint racy phraseology of the peasant are well preserved. This history of the old Revolution, from the peasant's point of view, has a peculiar interest, which an impartial regular history has not and cannot have: it has that individuality which makes the reader care to listen to minute details of facts and events long since passed away. The story is told by an old soldier of the First Revolution, who was born to the hard and cruel lot of a peasant, under the old régime. The scene lies in Mettelbronn, a little village, one of the five formerly attached to the lordship of Phalsburg. Maître Jean, the blacksmith who keeps the little inn of "The Three Pigeons," is the most substantial of the inhabitants, and he is godfather to the hero; he is an important personage, but still more important is Chauvel, the pedlar, who is the central figure of the narrative; for it must be remembered that the scene lies in a small village, and the characters belong to the place.

Being a Calvinist, one of the old Huguenot stock, who had suffered, and were suffering still, for the sake of freedom and liberty of conscience, he was heart-sore with the accumulated injuries of generations. Endowed with good sense, caution and judgment, with an insight into men and things quickened by necessity, he was about as dangerous a subject as any of the priests or police could have made him out to be, if they had discovered and caught him. Marguerite, his daughter, is also his friend and assistant: on her first introduction she is only a young girl, but she grows up before the reader's eyes into a noble woman;—it is no wonder that Michel falls in love with her. The picture of the misery and abasement of the peasants,—the little stream of life from the outside world that comes with Chauvel, and the gradual awakening amongst the younger men of a sense that it is only justice, that in addition to paying taxes, they should also know how they were spent,—the gradual consciousness that they, too, are human beings,—and their loyal faith that if the King only knew of their misery and oppression he would give them help,—is all vividly set forth. It is a domestic drama going on in the midst of the great events which were to change the face of the world. Old newspapers are not generally considered very entertaining, but MM. Erckmann-Chatrian have the gift of investing the daily details of the newspapers of the period with the same vitality and interest they had on their first appearance. The work only comes down to the year 1792, when the National Assembly declared the country in danger, and all France rose to defend it. The description of the solemn enthusiasm with which the people offered themselves brings tears into the eyes, even whilst remem-

bering the present sad and sorrowful doings in the France of to-day. Michel, the peasant, who narrates the story, enlists as a volunteer, and there is a simple but powerfully-described scene with his mother, which shows the sad domestic side of civil war, when the family is divided against itself. Michel goes off the scene, carrying with him the best wishes of the reader, and the desire to hear of him again.

THEOLOGICAL BOOKS.

Sequences from the Sarum Missal, with English Translations. By Charles Buchanan Pearson, Prebendary of Sarum and Rector of Knebworth. (Bell & Daldy.)

"WHAT is a sequence?" are the opening words of Mr. Pearson's Preface; and, as he considers an answer to this question necessary, in consequence of the limited number of those who could answer it for themselves, we shall probably introduce his work most intelligibly to the general reader by stating what a sequence is. Between the reading of the Epistle and Gospel was chanted the Gradual with an Alleluia, the final syllable of which was sung to several notes, forming a prolonged cadence, or Pnema. To these notes words were ultimately set; so that a species of hymn, suitable to the festival celebrated, took the place of the original Pnema. For detailed rules as to when these sequences were used, we must refer the reader to a Sarum Missal, and to an article in 'Essays on Liturgiology' by Dr. Neale. Sequences have been excluded from the modern Roman Missal—"quod maximā cum strage rei liturgicæ factum esse nemo est qui non viderit," says Dr. Neale in the essay referred to. As affording illustration of the devotional feeling of the age, these compositions are of the greatest interest; and the English version in which Mr. Pearson has clothed them will enable many to form some opinion on their literary merits. Of the four sequences retained in the Roman Missal, one is given, that for Friday in Easter week, on which hymn 110 of 'Hymns Ancient and Modern' is evidently based, though the singular ending is omitted:—

Believe we Mary's word alone: refuse
To heed the sayings of the lying Jews.

The sequence for Thursday in Whitsun week consists of twelve lines, in which all the names given to Christ are strung together in a somewhat rude rhythm: the Latinized form of Greek words will be noted by the reader of the original. 'The Common of an Evangelist' and 'Wednesday in Whitsun Week' are especially worthy of notice, and with some others are pointed out in the Preface. We may add to these, that for Sunday in the Octave of Easter, and the last two in the book from the Office of the B. V. Mary. In one of these occurs a play upon words which defies all attempts at translation, referring to the words of the Angelic Salutation,—

Et ex Eva formans Ave
Evo verso nomine.

The sequences translated in this little book are well worthy of the labour which has been bestowed on them; and those who are unable to consult them in the original will be thankful to Mr. Pearson for familiarizing them with some of the treasures of an age which is frequently stigmatized as ignorant and superstitious. They may see on perusing these translations that the accusation, like most general ones, must be made with large qualifications.

Ignatius Loyola and the Early Jesuits. By Stewart Rose. (Longmans & Co.)

For what class of readers, or with what particular aim, Mr. Stewart Rose may have written his book, we are quite unable to say. As a contribution to ecclesiastical history or scientific biography it is without value. In point of literary execution, the work is decidedly below the Oratorian translation of Maffei's Italian Life of Loyola; it is scarcely as readable as Alban Butler's compilation. Mr. Rose's style throughout is an example of that singular, but inelegant style of composition which we have heard

described as "Roman English." We meet with undignified expressions quite out of place in a work such as we presume Mr. Rose intended his book to be. Instances may be found on pages 85, 176, and 320. No very systematic plan has been followed; the volume is divided into "four books," but these have not been arranged in chapters. The work is almost entirely made up of detached anecdotes and fragments, many are of the most trivial, not to say doubtful, character; and instances of repetition are not unfrequent. Facts are given without references, if we except an occasional occurrence of such names as "Ranke," Joly, Borelli, vaguely given, so that verification is impossible. Mr. Rose has only devoted two pages to a description of the celebrated "Spiritual Exercises," which, as every one knows, were the great weapon employed in fitting aspirants to become members of the order; there is no attempt at a scientific explanation of the method and principles on which the Jesuit system was founded, and which gave it its marvellous ascendancy. The description of the Constitutions of the Society is meagre in the extreme. Anecdotes and incidents abound in the work, but the theological estimate of Ignatius and his system is defective and unsatisfactory. We must note a very singular omission. Xavier was certainly not the least remarkable of the early Jesuits, yet only a few incidental references serve to remind us that the "Apostle of the Indies," as he has been called, was one of the first companions of Ignatius. There was, unquestionably, room for a work on Ignatius Loyola and the Early Jesuits, but that room has not been occupied by Mr. Rose's labours.

Fragmenta Evangelica, quæ ex antiqua recensione versionis Syriacæ Novi Testamenti (Peshito dictæ) à Guil. Curetono vulgata sunt. Græce reddita textuque Syriaco editionis Schaafianæ et Græco Scholasticæ fideliter collata. Pars prima. Curante J. R. Crowfoot, S.T.B. (Williams & Norgate.)

THE 'Fragmenta Evangelica' is an attempt to render into Greek the Syriac version of the Gospels formerly edited by Dr. Cureton. Along with the restored original are two margins, in one of which the variations of Schaaf's Peshito are given; in the other, the different readings of Scholz's text. Mr. Crowfoot appears to have spent much time and care over the work, which is very creditable to his learning and industry. He has succeeded tolerably well in doing all that he has undertaken; though he has fallen into various mistakes, and occasionally neglected to observe peculiarities of the Curetonian Syriac. As the old version in question was undoubtedly translated from the Greek, Mr. Crowfoot's work enables the reader to see the state of the text from which it was taken: but he should not call this version the Peshito; nor was the true Peshito a subsequent recension of it. The two are much more distinct than he supposes; the one having been in all probability a local version of exceedingly limited use; the other, a different one, more comprehensive, and intended for a wider circle of readers. The translator, or translators, of the Peshito used the former; but they had also, and chiefly, regard to the original Greek. Although the places in which both agree are many, the diversities are striking and more numerous. The work will be of use to those who are occupied with the textual criticism of the New Testament, serving to supplement the critical apparatus, as far as concerns the Curetonian Syriac. No recent editor of the Greek Testament has given all the various readings of this old Syriac translation. Thus, in Matthew xxiii. 3, after *ὁμῶν* it has *ἀκούει καὶ ποιεῖ*, which is also in Origen; but the variation is unnoticed by Dr. Tregelles. In Mark xvi. 19, it has *παράγγειλαι τοῖς μαθηταῖς αὐτοῦ* for *λαλεῖν αὐτοῖς*, which is ignored by the same editor. In Mark xvi. 20, three or four variations are also unnoticed. Dr. Tregelles gives the reading of the Curetonian Syriac in Matthew xix. 14 as *ἰδοὺν πρὸς με* added to *παῖδια*, which is incorrect. It should be *ἰδοὺντα πρὸς με*. In Matthew viii. 2, the reading *μοῦ* after *κύριε* is not given. In Matthew xii. 43, Dr. Tregelles omits the reading

ἵνα εὐρη instead of ζητοῦν, and ὅτε οὐκ εὐρίσκει instead of οὐκ εὐρίσκει. In Matthew xxiii. 1, Mr. Crowfoot does not render accurately, for he should have ὁ Ἰησοῦς after εἶπε; and εἶπε need not be other than ἐλάλησεν, the common reading. In Matthew xvii. 7 he has προσελθόντων, which is wrong, for the Syriac corresponds to προσήλθεν. We have much pleasure in recommending this little book to the attention of all who are interested in the criticism of the Greek Testament, and hope that the author may be encouraged to finish his undertaking. With a fair knowledge of Syriac he unites a better knowledge of Greek.

Ante-Nicene Christian Library. Vol. XVII. (Edinburgh, T. & T. Clark.)

THIS is one of the most valuable volumes of the 'Ante-Nicene Library,' containing the Clementine Homilies and the Apostolic Constitutions. The former is translated for the first time into our language; the latter appears in a revision of Whiston's version. Both treatises, particularly the former, are important parts of early ecclesiastical literature. But they are encompassed with peculiar difficulties. The translations here given are good, and the notes appropriate. It would have been much better, however, to have given the Recognitions along with the Homilies, since the two treatises are closely related. The contents, object, composition and date of the Clementine Homilies and Recognitions have been critically discussed by various scholars, with different results; by Neander, Baur, Schliemann, Hilgenfeld, Koestlin, Ritschl, Uhlhorn and others. Probably the Homilies preceded the Recognitions; while both were written at Rome after the middle of the second century. The former is a product of philosophizing Ebionitism. Jewish Christianity assumes in it a mild, conciliatory form. Still the polemic tendency is visible, because Simon, who plays an important part in the treatise, represents Paulinism; whereas Peter, who always conquers Simon in disputation, sets forth genuine Christianity in its identity with true Judaism. The two parties, however, into which the early Christians were divided, Jewish and Gentile Christians, or, in other words, the Petrine and Pauline believers, were approaching one another when the treatise was written; and probably one purpose of the writer was to bring them together. The Apostolic Constitutions, to which Whiston attached an exaggerated value, are also a part of the Pseudo-Clementine literature. Krabbe and Bunsen have entered at large into their date and composition. It is clear that some portions are ante-Nicene; others much later. Both treatises are furnished with indexes; and the volume may be strongly commended to the students of ecclesiastical history.

Paulus des Apostels Brief an die Römer in das Hebräische übersetzt, und aus Talmud und Midrasch erläutert. Von Franz Delitzsch. (Nutt.)

THIS is the beginning of a work which it is much to be wished Dr. Delitzsch would complete, a good Hebrew translation of the New Testament. Few scholars are more competent to the task than he; and it is one worthy of his learning. If Christians wish to gain Jews over to their faith, the most likely way of doing so is to put in their hands the primitive records of the new religion without note or comment, in a dialect at once intelligible and unobjectionable. Nor could a worthier object engage the attention of the Jewish and Bible Societies. It is true that there is a London edition of the Hebrew Testament, in preparing which the missionary, Reichardt, had the principal share; but with all its superiority to preceding editions, it is capable of great improvement. The present version of the Epistle to the Romans is so well executed that it raises a desire to have the whole Testament in the same style. The comparison of a single chapter with the corresponding one in the best London edition, shows the superiority of the present. Along with the Hebrew, Dr. Delitzsch gives prolegomena, discussing various topics relating to the subject, a history of the London translation, a critique on the first chapter of the Epistle to the Romans in the latest London revision

of the Hebrew Testament, on the accentuation and punctuation of the same work, the Greek Text which should form the basis of such a version, and rules respecting quotations from the Old Testament. Annexed to the Hebrew text are explanatory notes, principally from Jewish books. Besides this, the learned author gives the first chapter of the epistle as translated by John Kemper, and the version contained in one of Buchanan's MSS. at Cambridge, brought from Cochín in India; a glossary of the post-biblical Hebrew words employed in the present work, a list of Jewish works cited or used, and observations on some questions connected with the vowel-points. All these are instructive and interesting.

It cannot be expected that we should agree with the author in all his views. Some of his "Erläuterungen," for example, contain incorrect ideas, such as the note on chap. ix. 5. Part of that also on chap. xiv. 21, is scarcely accurate. Dr. Delitzsch is a better translator than expositor, at least of the New Testament. But the little volume is highly creditable to his learning and critical skill. It should be in the hands of all Jewish scholars, specially of those Israelites who, unable to read Greek, may yet desire to know the sentiments of one of their own race who has influenced the world more than any of the sons of men since his day.

NEW POEMS.

Episodes and Lyric Pieces. By Robert Kelley Weeks. (Low & Co.)

Annie and Eva. By Ellis. (Bickers & Son.)

Lays of Killarney Lakes. By Thomas Galloway. (Dublin, Hodges.)

A Vision of All Saints. By W. Chatterton Dix. (Hodges.)

Noble Love, and other Poems. By Colin Rae-Brown. (Skeffington.)

Ezekiel, and other Poems. By B. M. (Nelson & Sons.)

THERE is so much merit about Mr. Weeks's verses, that we could wish there was more originality. Almost every poem is good; that is, it is like what we should have called good if it had borne the name in most instances of Mr. Browning, in some of Mr. Tennyson, and once or twice even of Mr. Swinburne. But of the real and original Weeks we have little or nothing. We hope that we may see something hereafter that will show what Mr. Weeks can do for himself; in the mean time, we abstain from quotations, though some of the poems, especially those at the beginning of the volume, are really powerful. 'Annie and Eva' is called "a poem of the day"; and this is so far true, that it resembles most poems of the day in being unmitigated trash. We doubt if the author is open to improvement, but we will just point out, for the benefit of others of his class, that "then" does not rhyme to "friend" nor "bright" to "thought"; still less "win" to "attempt," or "hair" to "strength." Further, "think not hard of me" is not grammar, and the *a* in "piano" usually has the accent rather than the *i*. When he has mastered these, and other elementary rules, the author will still be a long way from being a poet.

From internal evidence, we gather that Mr. Galloway is an Irishman, and a Roman Catholic; that he was educated at Trinity College, Dublin; has read 'Locksley Hall'; and thinks, apparently, that the Romans called whisky *aqua vita*. He is also, we should say, a Radical in politics, though perhaps with a trifle too much veneration for the aristocracy; but among all these attributes, alas! the gift of poetry finds no place. It is not compatible with such lines as these, written on the occasion of a Christmas tree:—

Fathers! mothers! be not anxious for too early ripened fruit,
And to teach the young idea prematurely how to shoot:
Knowledge is not always useful, innocence is ever good,
Loss of it brought banishment, and long afterwards the flood.

If Mr. Tupper be a poet, then, and not else, is this poetry. We may add, that there is a pretty photograph as frontispiece.

'A Vision of All Saints' does not seem to us to call for any particular remark. It is a small volume of religious poems, written from a High Church point of

view, and preserves a respectable mediocrity throughout, never rising to any high pitch of excellence, and never offending by any extravagance, intolerance, or vulgar attempts at satire,—all three of which are, we regret to say, too often to be found in verses emanating from the religious school, to which the writer belongs.

The good intentions of Mr. Rae-Brown in writing 'Noble Love' and the "other poems" which complete the book are not to be questioned. 'Noble Love' is a short poem, in blank verse, of thirty-five pages, divided, rather ostentatiously, into five parts,—a Proem and what are called four "Books." It recounts a simple story, and possesses little force either in the conception or in the telling. It is over-weighted with passages of prosy didacticism, and such tame and ungraceful lines as the following:

The gentle boy became an ardent youth
And forth adventured on the world's wide way:
Begirt with principles of sternest mould
He strove but to excel where virtue led,
So grew in favour and advancement met.
Oft granted leisure, as a re-reward,
He roamed afar through intellectual climes
And culled the fairest flowers that in them grew.
Though in luxuriance, as a grace and strength,
His young imagination revelled free,
He had betimes been taught, and ever strove,
To prune and train its rich fertility—
Thus, like a goodly plant, in kindly soil,
Well cared for every day, it thrived apace.

We find difficulty in scanning the verse—

And worthy of our dearest love—our constant care.

This also could be improved:—

In votive lay, thus fashioned, hailing her approach.

Mr. Rae-Brown's shorter rhymed poems we like best, although they, perhaps, are not sufficiently meritorious to attract any but very transient attention. That called 'A Wedding Gift' is a fair sample of the whole:—

All that I have this day is thine,
A heart whose faith has never falter'd,
A love that knew no other shrine
And through all changes lives unalter'd.
Had I thousand hearts to give
Thine all their love and faith should be,
Had I a thousand years to live
I'd gladly spend them all with thee.

There's not a joy in all the world
Like that of love beyond deceiving,
Though bolt on bolt be at it hurled
The heart will triumph—when believing.
This day my joy hath sovereign sway—
A joy which but with thee I know,
The rapture of a first, fond love
Which, wedded, makes a heaven below!

'Ezekiel' is a volume of poems chiefly on religious subjects. The writer appears to spin verses with ease and, we must add, with some grace. The work, however, wants vigour and finish. 'Ezekiel,' 'The Hebrew Mother,' 'The Man of God from Judah,' are short poems, in blank verse, somewhat after the manner of the scriptural studies of the late N. P. Willis; but they do not equal—it would not be a supreme task to excel—the 'Studies' of the American poet. B. M.'s rhymed poems are of the average merit. They show facility in verse-making, and also that facility has betrayed the author into too great a freedom in varying the length of line and form of stanza throughout a poem. B. M. too frequently resorts to the feminine practice of italicizing words.

Oh! the Ocean murdereth tenderly,
With soft blue waves which a child might love:—
Only they creep so very near,
And close so strong above,

is a passage altogether of feminine mould; and there are many such throughout the volume.

SCHOOL BOOKS.

A Compendious Grammar and Philological Handbook of the English Language. By John Stuart Colquhoun, Esq., Barrister-at-Law. (Griffith & Farran.)

MR. COLQUHOUN'S Grammar has no special merit that justifies its publication, though it is no worse than nine-tenths of the small English Grammars with which the market is flooded. There is no independent work in it, no results of faithful study of our early English writers, except, perhaps, a few practical jokes like the statement that "more and most are the comparatives and superlatives of the old positive, *mo* or *moe*, used by Shakspeare and other writers:—

There be many mo, though that she doe goe,
There be many mo, I fear not;
Why, then, let her go, I care not.
Corydon's Farewell to Phillis. Percy's 'Reliques.'

What does *mo* mean here, but *more*? What else does it mean in the 'Ancient Riwle's,' "*other mo, other les*," A.D. 1230? In the 'Analysis of Sentences,' Mr. Colquhoun tells us that, "In the sentence, 'The sun shines,' the copula and predicate are both expressed by the same word, 'shines'; the copula being the grammatical inflection *s*." Now *s* is the demonstrative pronoun. How, then, can it be a copula? The logical doctrine of copula has no place in true grammatical analysis, which knows only subject and predicate, and treats "is-shining" as a two-worded verb. In the Prosody, Mr. Colquhoun reproduces the classical longs and shorts, which are quite out of place in an account of English verse, which goes by accents or measures; and he scans "baffled," "must and," and "talent," as spondee. In his 'History of the English Language,' he leaves unexplained such things as the two forms, "sang" and "sung," "drank" and "drunk"; and in his list of English Writers he is so careless that he puts Dunbar and Douglas (after 1500) before Chaucer, who died in 1400. Still, Mr. Colquhoun's book is not worse than the general run of cheap Grammars; though if he had put his notes for his pupils into the fire, instead of re-writing and printing them, we think the world would have been no loser by the proceeding.

Progressive Geography, for the Use of Schools. By Jas. Douglas, Ph.D. (Simpkin, Marshall & Co.)

As a medium between a book for beginners and a larger work, this Geography deserves favourable mention, being well suited for ordinary school purposes. The information is copious, correct, well put, and adapted to the present state of knowledge, account being taken of the recent changes in Germany, France, and Italy. A good deal of historical knowledge is incidentally communicated, which is a great advantage.

Cicero's Oration for Sextius Roscius of Ameria. Edited by Rev. Jas. Davies, M.A. (Lockwood & Co.)

CICERO'S oration for Roscius is well fitted to serve as an introduction to the study of his oratory, and it is here edited in a cheap and serviceable form, with introduction, analysis, and notes, containing all that is requisite to qualify the reader for clearly understanding and correctly appreciating the work. The grammatical observations are sound, difficult phrases are well rendered, allusions to persons and customs are fully explained, attention is occasionally called to variations of reading, and references are made to the best grammars, dictionaries, and commentaries.

We may as well avail ourselves of this opportunity to notice that Cicero, by the Rev. W. Lucas Collins, has just been published by Messrs. Blackwood & Sons. It forms one of the pleasantest volumes in the popular series of "Ancient Classics for English Readers."

The Theory of Arithmetic. By D. Munn. (Blackwood & Sons.)

No doubt, as Mr. Munn says, arithmetic is taught in this country too much as an art to be practised, and too little as a science to be understood. Rules are given with little or no explanation of the general principles on which they depend. Mr. Munn's book, which differs from others in containing no examples to be worked, is intended to remedy this defect. We are strongly of opinion that, for boys and girls, no book can explain the nature and reasons of the various processes employed so well as the living voice of an experienced and properly qualified teacher. Certainly Mr. Munn does not always express himself simply enough for such readers. Still, his work may be studied with great advantage by teachers, and others who are sufficiently advanced to learn from a book. He goes to the very root of the matter, explaining first principles and the rationale of the simplest operations with great fullness and clearness, anticipating the difficulties and answering the objections which his experience as a teacher has taught him to

expect. A good deal of what he says is, of course, just what every good teacher is in the habit of saying, and may be found in other works. But there are some things less familiar, yet well worthy of attention, and others to which more space is devoted than was perhaps necessary, such, for instance, as methods of proof which are shown to be not always effectual, and methods of approximation not often required in practice. The French unitary method of working proportion, which is applied to simple proportion in well-known English works, is here employed in cases of compound proportion also. Mr. Munn's use of *will* for *shall* is strange to an English reader, and the words *value* and *avanting* are still more foreign. It is unusual to talk about making magnitudes so many times less, and very awkward, if not absurd, to speak of taking a quantity five-sevenths of a time.

A New Practical and Easy German Grammar. By August Meyer. (Nutt.)

THOUGH "practical and easy," this Grammar cannot fairly be called new or complete. It contains the easier portions of the grammar, with exercises and vocabularies, and may serve well enough as a first book, but is quite insufficient to prepare any one for doing the University local examination papers given at the end. There is no list of ancient or strong verbs, with their past tenses and past participles.

Clarendon Press Series. Schiller's William Tell. Edited by C. A. Buchheim, Ph.D. (Macmillan & Co.)

SCHILLER'S 'William Tell' has always been a special favourite with his countrymen, among whom it has done much to kindle and keep alive that sentiment of national unity which has achieved such astounding results in our time. It is also justly much admired by other nations, having been translated into most modern languages. There is no work more suitable for students of German, and no edition of it so well adapted for English readers as this, which is as complete and satisfactory in every respect as could be desired. Dr. Buchheim has spent much time in laborious research, and brought to bear upon the work all the resources of scholarship, skill in teaching, and experience in editing. He is not content with merely enabling the reader to understand the language of the poem,—though that is not so easy as at first sight appears, owing to the numerous Swiss expressions in it,—but he enters into a full discussion of the legend upon which the drama is based, and quotes largely from the chroniclers to whom Schiller was indebted for his materials, and supplies the historical and topographical information necessary to elucidate the frequent allusions to persons, places, events, institutions, and customs. He has also made the edition more useful to classical students by references to the ancient classics, and occasional philological observations. Besides an excellent Life of Schiller, he has furnished a critical analysis of the play, an essay on the legend of Tell, an argument prefixed to each act, and an exhaustive commentary, which clears up every difficulty and supplies every want. Two appendices contain lists of all Schiller's works and of the English translations.

OUR LIBRARY TABLE.

Shut up in Paris during the Siege By Nathan Sheppard. (Bentley & Son.)

THIS is one of the best siege journals we have met with. It abounds with the results of acute observation, is sparkling, satirical without being cynical, and not overlaid with the private theories and adventures of the writer, as too many of its predecessors have been. Omitting much wearisome detail, Mr. Sheppard gives his impressions, makes man rather than mere facts the object of his study, and tells us what he has learnt in such terse, vigorous language, that the result is one of the most interesting complements of the formal history of the siege yet published. Want of space forbids us to do full justice to the rare merits of the book before us, but we cannot refrain from extracting a few

passages as samples and inducements to a regular perusal of the work. One of the most painful circumstances of the siege was the utter ignorance, or what was almost worse, the incomplete information or suspense respecting the fate of the friends and relations from whom the residents had been separated by the course of events. "In some cases the silence of months is broken by the worst of tidings. The first news one young man has of his mother is that she is dead. A lady who had used every means to obtain information of her daughter, who was on her wedding tour when Paris was invested, at last succeeded in hearing that her daughter was lying at the point of death, with the words always on her lips, 'Tell mother to come.' The next tidings are that all is over. The mother could not come. Another learns from an incidental remark in a friend's letter that she has lost her only sister." The readiness of the National Guards to talk and make demonstrations, and their extreme and shameless disinclination to fight, excited the indignation not only of the mobiles and regular army, but also of every one possessed of the slightest manliness of spirit. Great exertions, and an active hunting out of those who had shirked military duty, became necessary; but our author very truly observes, "Far better would it have been for France if all who have refused to serve could be draughted out of the ranks. . . .

A German, English, or American army, half the size of this army shut up in Paris, could not be kept inside these walls if they wished to get out." What, however, could be expected from the cowardly, demoralized *bourgeois*, and the more ferocious but scarcely less selfish and cowardly ruffians of Belleville, especially when we consider the utter absence of all respect, all subordination and discipline, by which not only the French army, but also the whole French nation, was characterized? "Perhaps their sipping disposition has something to do with their fall." According to our author, they do everything by sips. They sip in drinking, they sip in reading, and they sip their work. "This sip, sip, sipping race have been devoured by a race which does nothing by sips, but everything by cranches." The most interesting portions of the book are perhaps those in which are described the childish vanity, the boasting, the absence of mental culture, the want of reverence for everything and every one, the emasculation of the race both physically and morally, and the cowardly brutality of a Paris mob. But we must now conclude, begging our readers to obtain 'Shut up in Paris,' and judge of its merits for themselves.

The Centenary Memorial of Sir Walter Scott. By C. S. M. Lockhart. (Virtue & Co.)

THIS is a most worthless book, containing hardly anything deserving of notice. In fact, if we except Mr. Gibson's little book and Dr. Carruthers's notes drawn from Laidlaw's papers, which Mr. W. Chambers has given at the end of his reprint of the excellent sketch of Sir Walter's Life by the late Dr. R. Chambers, the Centenary has not furnished us with a scrap of information regarding Scott that merits mention—a proof how well J. G. Lockhart did his work.

Vindication of Lady Byron. (Bentley & Son.)

THE world would have been well content if the nasty story first set forth by Mrs. Stowe simultaneously in magazines on both sides the Atlantic, had been allowed to die out. A champion of Lady Byron, however, has gone over the matter in a very handsome volume. Whoever may have been guilty, and whatever the measure of the guilt, he holds Lady Byron to be blameless. The spirit of his advocacy may be seen in the epigraph from Massinger on his title-page—

—Will it ever be
That to deserve too much is dangerous,
And virtue, when too eminent, a crime?

For our parts, we should be glad if vindicators could prove that every one accused was equally innocent; that if it were otherwise with Byron we should be concerned with him only as a poet, and not as a man; and that grounds might be found for even forgiving Mrs. Stowe for stirring the abominable matter at all.

Plan of the Battle of Sedan, accompanied by a short Memoir. By Capt. Fitz-George, Royal Welsh Fusiliers. With Maps and Views. (Stanford.)

THE Franco-German war seems already to belong to ancient history. Capt. Fitz-George's Preface is dated as far back as last April. The title-page shows the nature of the volume, and we have only to add that Capt. Fitz-George's map shows "the extraordinary and unusual positions taken up by both armies engaged." The gallant author himself states that "the plan is sadly wanting in detail." We will not contradict him; but we may fairly add, that, void of all literary merit as the book is, some credit is due to the Captain for having taken the trouble to produce it. The most astounding episode in the late war will be all the better understood if read by the aid of the map, which is the chief feature of the work.

Canoe Travelling: Log of a Cruise on the Baltic, and Practical Hints on Building and Fitting Canoes. By Warrington Baden-Powell. (Smith, Elder & Co.)

MR. BADEN-POWELL'S little book takes us over new ground; and as it appears, moreover, that he is a friend of the distinguished owner of the "Rob-Roy" canoe and yawl, we must not suspect him of any desire to take the wind out of Mr. Macgregor's sails. The interest of the present book consists principally in the nature of the voyage itself. We see little of the manners and customs of the "natives," but two young men traversing stormy inland lakes and broad arms of the sea in little open boats, and, when not entirely engrossed by the conflict of the elements, occasionally cazeiping themselves in deep water by way of combined amusement and study, afford a picture of "pluck" which justifies the hope that we are not degenerating. The following is Mr. Baden-Powell's recipe for capsizing a canoe and getting in again on principle:—"The way I practise it is this: Capsize myself, not being in too great a hurry to get out, otherwise one gets entangled in the sail, which, with the mast, comes adrift from the boat. In short, slide out, seal-fashion, swim alongside, bale her out with your hat, go to the stern, shove it between your legs, lift yourself along the deck, and vault both legs into the hatchway; finish baling out, re-ship the mast, and sail on as right as before." The question, however, naturally occurs—Supposing rude Boreas should not allow you to "slide out, seal-fashion," but, on the contrary, should playfully take it into his head to shoot you out, coal-fashion, could you then go on "right as before"? or might you not rather be left—as behind? The author perceives the difficulty, but observes that it is as well to practice the manœuvre, and to this position we offer no sort of objection, so long as we do not have to do it ourselves. The book, which is short and pithy, is furnished with a map and woodcuts, and the "Practical Hints," which are illustrated by numerous diagrams, form a useful compendium for those who aspire to follow in the wake of the Nautilus and Isis.

My School Days in Paris. By Margaret S. Jeune. (Griffith & Farran.)

ALL ladies who have had school experiences in Paris will be glad to read this book, and so refresh their memories. Perhaps they will find incidents which they cannot bring back to memory. Others will read it with pleasure, because of the novel scenes and circumstances which succeed each other in its pages. If the story is not told on personal experience, it has been cleverly put together from very good materials, which are equally well handled. Among the illustrations of the economy of Paris ladies' school life, not the least amusing was the weak cup of tea, in bed. But it was camomile tea. "In time we grew exceedingly fond of our bitter draught, and grumbled loudly if by any chance it was forgotten. On a cold night in winter, I can assure you, it tasted deliciously, and sent us to sleep in a perfect glow of comfort." We should prefer cups of mulled claret,—but then we are not young ladies.

The Coolie, his Rights and Wrongs. By the Author of 'Ginx's Baby.' (Strahan.)

THE writer was the Secretary of the Commission of Inquiry recently sent to British Guiana. He has used the opportunities thus afforded him to collect a large quantity of information on the vexed question of Coolie labour, and the result is an elaborate and interesting book.

WE have on our table *The Rajas of the Punjab*, by L. H. Griffin (Trübner).—*Animal Physiology*, by E. D. Mapother, M.D. (Longmans).—*The Comprehensive English Grammar*, by D. Clark (Educational Trading Company).—*The West Riding Lunatic Asylum Medical Reports*, edited by J. C. Browne, M.D., Vol. I. (Churchill).—*Twenty-Fifth Report of the Commissioners in Lunacy to the Lord Chancellor*.—*Report of the Metropolitan Board of Works, 1870-71* (Judd).—*The History of the Ballantyne Press and its connexion with Sir Walter Scott, Bart.* (Ballantyne Press).—*The Book of Authors*, by W. C. Russell (Warne).—*Anglo-Yankee Notions of Paris after the Second Siege*, by Jonathan-Jordan (Kent).—*Diprose's Standard Jest-Book* (Diprose).—*Diprose's Standard Song-Book and Recitations* (Diprose).—*Carmina Vitæ*, by J. M. Fleming (Chapman & Hall).—*Poems and Translations*, by B. G. Brown (Murray & Co.).—*Sonnets*, by E. Moxon (Moxon).—*Kitty Crump*, by F. Langbridge (Hotten).—*The Proverbs of Solomon*, translated by A. Elzas (Trübner).—*The Gospel Story, a Plain Commentary on the Four Gospels*, 3 vols. (Hodges).—*Sermons preached in Rugby School Chapel in 1862-1867*, by the Right Rev. F. Temple, D.D., Second Series (Macmillan).—*Sermons*, by H. Whitehead, M.A. (Strahan).—*Mœurs Pittoresques des Insectes*, par V. Rendu (Hachette).—*Les Phénomènes Terrestres*, 'Les Continents,' par E. Reclus (Hachette).—*L'Égypte à la Voile*, par L. Laporte (Hachette).—*Les Perles Noires*, par L. Enault (Hachette).—*and Fiesole*, per R. M. Stuart (Foreign). Among New Editions we have *Government, Conduct, and Example*, by W. Dawbarn (Hall).—*A Digest of Facts relating to the Treatment and Utilization of Sewage*, by W. H. Corfield, M.A. (Macmillan).—*Investments*, by R. A. Ward (Wilson).—*Virgil, in English Rhythm*, by the Rev. R. C. Singleton, M.A. (Bell & Daldy).—*An Elementary Course of Theoretical and Applied Mechanics*, by R. Wormell, M.A. (Groombridge).—*Traits and Stories of the Irish Peasantry*, by W. Carleton (Tegg).—*Basil*, by Wilkie Collins (Smith & Elder).—*An Ocean Waif*, by G. M. Fenn (Chapman & Hall).—*and The Poetry of Creation*, by N. Michell (Tegg). Also the following Pamphlets: *Fiji in 1870*, by H. Britton (Lockwood).—*Medical Reform, Professional Grievances*, by W. Ogle, M.A., M.D. (Richards).—*Appeal to the London School-Board*, by a Londoner (Pardon).—*Eucharistic Doctrines*, by B. A. Heywood, M.A. (Cornish).—*and Modern Rational Christianity*, by a Layman (Hardwicke).

LIST OF NEW BOOKS.

Theology.

Augustine's (Bp. of Hippo) Works, new trans., ed. by Rev. M. Dods, '1 and 2, City of God,' 2 vols. 8vo. 21/ cl.
Boutell's (Rev. C.) Bible Dictionary, 8vo. 18/ cl.
Cooke's (W.) Discourses Illustrative of Sacred Truths, 5/6 cl.
Keeling's (Rev. J.) Sermons, ed. by Rev. W. Willan, 7/6 cl.
Neale's (Rev. J. M.) Three Groups of Sermons, 12mo. 5/ cl.
Robinson's (Rev. T.) Suggestive Commentary on St. Paul's Epistle to Romans, Vol. 2, cr. 8vo. 5/ cl.
Sunday Magazine, 1871 Volume, 8vo. 8/6 cl.
Tinsling's (J. F. B.) Early Roman-Cath. Missions to India, 1/6
Whitfield's (Rev. F.) Jesus Himself, 32mo. 1/ cl.

Law.

Beeton's Law Book, No. 6, 'Partnership,' &c. 12mo. 1/ swd.
Brown's (A.) Rule of the Law of Fixtures, 8vo. 3/6 cl.
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Fine Art.

Sandall's (J.) Memoranda of Art and Artists, cr. 8vo. 5/ cl.
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Brown's (C. E.) Noble Love, cr. 8vo. 4/ cl.
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Kenward's (J.) Oriel: a Study in 1870, cr. 8vo. 5/ cl.
Margaret, and other Poems, by C. J. C. 12mo. 5/ cl.
Riddell's (H. S.) Poetical Works, ed. J. Brydon, 2 vols. 12/ cl.
Scott's (Sir W.) Poetical Works, Vol. 3 (Cassell), cr. 8vo. 2/ cl.

History.

Abbott's (J. S. C.) History of Frederick Second, roy. 8vo. 21/
Hosier's (H. M.) Franco-Prussian War, Vol. 1, Div. 3, 8/6 cl.

Jack's (Rev. A.) Memoir, by Rev. P. Lorimer, cr. 8vo. 4/ cl.
Needham's (J. L.) War for the Rhine Frontier, 1870, 3 vols. 31/6
Paris under the Commune, illus. by J. Leighton, cr. 8vo. 10/6 cl.

Geography.

Burghope's Visitors' Guide to Malvern, 12mo. 1/ swd.
Guild's (C.) Over the Ocean, cr. 8vo. 12/ cl.
Harper's Handbook for Travellers in Europe and the East, by W. P. Pettridge, 21/

Science.

Adams's (H. G.) Humming Birds Described, &c. cr. 8vo. 3/6 cl.
Britten's (R.) Heavy Rifled Ordnance, 8vo. 5/ cl.
Journal of Horticulture, Vol. 20, imp. 8vo. 8/6 cl.
Mathematical Instruments, Vol. 2, 'Optical Instruments,' 12mo. 1/6 cl. swd. (Weale's Series.)
Medical Temperance Journal, Vols. 1 and 2 in 1, cr. 8vo. 5/ cl.
Tate's (R.) Treatise on Geology, 12mo. 2/ (Weale's Series.)

General Literature.

Britain, Awake! Hark! the Sentinel's Warning! 8vo. 3/ cl.
Carlyle's Works, Library edit., 'Translations from the German,' Vol. 2, 8vo. 9/ cl.; People's edit., 'Cromwell's Letters,' Vol. 1, 12mo. 2/ cl.
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Warner's Five Favourite Tales from Arabian Nights, 1/ cl.

FEUDAL MANUALS OF ENGLISH HISTORY.

WE believe that a very curious volume of early records of English history, collected and edited by Mr. T. Wright, will soon be completed. These documents are understood to be now first brought to notice and explained by Mr. Wright. They consist of rolls of vellum, of considerable length, on which are written what were the popular manuals of English history in feudal times, compiled for the use of the feudal gentleman, and no doubt intended to be used as authority on questions of English history brought into discussion in the feudal hall, or elsewhere in the feudal household. These documents have a special interest of their own, because, they not only preserve facts of English history, but they give us the political feelings and opinions on English history of the classes for whom especially they were written, during the period to which they belong, namely during the twelfth, thirteenth, fourteenth, and earlier half of the fifteenth centuries. The earliest of them, and what may be considered the types, are written in French, which was everywhere the language of feudalism. A small number are written in Latin, no doubt for feudal families of the ecclesiastic order. Still fewer are in English. These belong to the later period, when, as feudalism was dying out, the English language was finally taking the place of the French. There are other interesting points of difference among these records. As they were made more for domestic than for public use, they give the political feelings of different parts of the kingdom. The Latin ones edited by Mr. Wright seem to have been compiled for feudal families on the borders of Wales, and give curious illustrations of the international feelings between Welshmen and Englishmen, and of the events to which these gave rise. The only English manual is Anglo-Scottish—belongs to the international feelings between England and Scotland,—and as far as regards its interest, it will be only necessary to say that it belongs to the age of Wallace and Bruce. We believe that Mr. Wright's volume will contain six of these Manuals, three in French, two in Latin, and one in English. It is only right to state that we shall owe their production in a useful form to the enlightened zeal of Mr. Joseph Mayer, of Liverpool, at whose expense this volume is printed.

PARIS IN AUGUST.

August 16, 1871.

The *Provisoires* and stupor are à l'ordre du jour. The heat is extreme; we feel so very sleepy! and we have so much to pay! and we had so much to suffer!

There reigns in the Parisian atmosphere a Neapolitan laziness and a deep *ennui*, that it is very easy to account for. I have seen harassed wayfarers falling asleep on the brink of some terrible chasm. Now you would call up in vain the reddest spectres, the vilest Imperialist *souvenirs*, or the blackest international shadows; we are not to be frightened out of our repose. Such bugaboos! *Bourgeois*, saved by what may be called a miracle, pack up their trunks and start for Vichy or Trouville, allowing their enemies—men on very good terms with the people who put fire to their monuments—to name one half of the Municipal Council. Municipalities are such small things too,—practical, simple, homely things,—of no consequence and import. Theories go for all in all; aesthetics and vast generalizations. Let us only disperse! So say our Parisians,—leaving the country in a delighted state of uncertainty. Notwithstanding the energetic appeals of the Press, about 200,000 electors, did not take the trouble of voting. Abstentions more numerous still in suburban districts, such as Gentilly (where the elections are null), than in Paris, prove the wonderful indifference of the population.

They do not like to speak out, and tell their mind, if they have any. Witty, well-bred, good-mannered men, every one of them, and honest; but so profoundly apathetic that MM. Bonvallet, Ranc, and other persons of the Red and Half-Communist flag, have been elected *sous leur nez*. M. Bonvallet, the man of *Biftecks* and *Purée-Crêcy*, little expected to be returned; he quietly resumed his culinary occupation, and offered to provide the Deputies with an excellent dinner at four shillings per head. Serving, napkin under his arm, those with whom he was not fated to vote (a great humiliation, but profitable) was spared him.

Very chary of voting are the electors; very greedy and wishful to be elected are the eligible; and as electors and eligible are one and the same, that constitutes a curious, knotty problem. "Vote for me! I will vote for nobody!"—the same as to say, "You, all of you, are nobodies; I, for my part, am the one worthy man." The eligible Congnet, an ingenious person, anxious to attract the gaze of his fellow-citizens, and draw them from their political lethargy, had a convenient device. His *affiche*,—pale pink among a *parterre* of multi-coloured announcements of the same kind,—ran thus: "M. Congnet, Liberal Candidate, Son-in-law and successor of M. Collas, Apothecary!" A more admirable *affiche* is this other one: "Ferrand, dentist, will cure, *sans douteur*, every Social Evil!" All Paris saw those *affiches*, laughed at them, shrugged shoulders, and went off. M. Perrin, late Manager of the Opéra, and the present Master of the Théâtre Français, distinguished himself by inserting in his *Profession de foi* the name of Religion,—he, the Opéra-man! no other among the Pretenders canvassing for Municipal honours dared to do so; and nobody took any notice of the odd fact,—a master of ballets so pious!

Truly, our lethargic situation is strange, for which *Figaro*, the French *Punch*, or *Kladderadatch* (without prints), discovers a remedy, moral or immoral,—the establishment of gaming-houses,—nothing less. M. de Villemessant proposes that *panacea*. The Impresario of *Figaro*-puns and *Figaro*-ware, a man who defends the Church with epigrams and is an athlete of Legitimacy against Democracy, a great friend of moralist Dumas, and evidently a moralist himself, thinks of rebuilding Saint-Cloud with the millions elicited from the gambler's pocket. It is not he himself who recommends the thing, but a M. De Barsac, an unknown gentleman; and an unknown English company (gambling?) is very ready to pay architects and masons,—all kinds of workmen,—and set them a-going, provided it is allowed to establish *rouge-et-noir* and *roulette* tables in that locality. Of course, M. Thiers ought to

accept with gratitude a proposal abounding in excellent results. Financially, as well as politically, there is nothing to say against it. Morals are included in finances, manœuvres, and politics. Import gamblers into France; let not one of our own people go any more to the German Spas; ruin Baden-Baden; annihilate Hombourg; down with Monaco; transform Bagnères, Vichy, Biarritz, Saint-Cloud, and other places, into comfortable French hells. You will easily obtain 50,000,000 francs from the farmers of the *tapis verts*. You will prevent the exportation of 200 other French millions to the German Spas, which, being shorn of their French visitors, will fall to the ground. French tourists ceasing to patronize the *casinos* of our mortal enemies, what strangers can ever think of visiting them, or even name them? Fine political plan! Wonder of financial ability! Dear countrymen of mine, so many Machiavels live among you that they cannot prosper, all of them! Cleverness, shrewdness, ability, you have much—too much! Mixed up with vanity, and supported by sophisms, what effect have that Machiavelist boldness and fine, manœuvring adroitness had during these last terrible twelve months?

Alas! Machiavels we are, and light ones, and honest ones, and funny ones,—which last qualities defeat the serious success of Machiavelism. Rare fun had we, indeed,—and we did enjoy ourselves much,—under the Commune! Caricatures were plentiful,—Thiers as a rose, as a saucepan, as a nymph, as a gardener, as a peach, as a hatchet; obscenities, cruelties, vulgarities, great hits too, and Aristophanic innuendoes,—some artistic ability in a few, especially in Gill's caricatures, the wittiest of all. "I will have the moon, the bright moon," says a blue-bouse boy to Gambetta, who is very much discomfited and embarrassed, and cannot attempt giving the boy what he asks for,—the silver moon, reflected in a bucket of water. The etchings of Gill are, in general, capital and laughable. Others are horrid daubs,—some murderous, others bestial,—without any artistic value. Crazy amateurs may buy them for 1,800 francs or 2,000, the whole batch of those (mostly valueless) *chefs-d'œuvre*, born of hatred, scurrility, crude insolence, and pruriency, exceeding 400 or 500 in number. Nevertheless, History claims them as its own; and no future Macaulay can do without them,—so characteristic, pungent, and rabid, some of them! The lives and doings of the etchers are psychological curiosities still more worthy of notice. *Rapins*,—a word for which I see no equivalent in your slang,—*Cabotins*,—another Parisian expression,—and chroniclers of small beer,—small *cancan* reporters,—have concurred to fill that museum or gallery of insane wonders.

Paris has mud, and funguses grow from its depths; Paris has dens,—exquisitely bright venomous lichens cover their walls; Paris has sewers, and strange, eyeless—not innocuous—beings swarm through them. The last double catastrophe, Prussian and Communistic, has opened and revealed all those mysteries to the very heavens. The said caricatures are the offspring and representation of those horrid imaginations, and more frightful realities. In such a state, our finances being low, our parties many, our hatred of the enemy violent and deep, our weariness extreme, our wish to get out of the sad scrape equal to our old love of glory, we do very well to be rather lukewarm as to play-going, play-wrights, Music and Fine Arts in general. Vice, too, which has taken a place among scientific Beaux-Arts of Parisian life, has suffered much lately. Its most flowery and despicably-luxurious branches are becoming dry and blasted. *Restaurants*, *cabinets*, *particuliers*, lobbies of inferior theatres, *chambres garnies*, *au mois* et à la nuit, do not prosper any more. If police-reports say truth, eighteen bad temples of very unclean worship, which, under the last Government, were protected and happy, are now bankrupt and forced to close their shameful doors. The *commerce de luxe* is struck at the root; and many men of *cotelettes* and *omelettes soufflées* are expected to depose *leur bilan* in a short time. The result of the sale of Auber's effects has rather

disappointed the auctioneer; the man who was honourable enough to send back his decorations (the Prussian ones) to the invader of his country,—he who had among his books not one single score of Beethoven or Weber,—he, the lounge of Bois de Boulogne, who never went out of the limits of his dear Paris,—a Parisian of Parisians,—received from his countrymen and townsmen many funeral eulogies, and some sentences of well-poised praise in the newspapers, but less regret and love than were due to him. Lively and great composer as he was,—a very rich man, and a cynical, polished epicurean of the old school,—he kept on his literary shelves Paul de Kock's entire writings, half-a-dozen of Haydn's, Gluck's, and Mozart's works,—no foreign books of any kind, and hardly a dozen French authors. Nymphs en *dishabillé*, portraits of dear women, not much encumbered with costume, peopled his solitude, and adorned his walls. What else did he care for? Music, his own genial spirit, respectability in the world, *bon-ton*, and business well done,—that was much, and enough. He read little, and dreamt less. The *Manon Lescaut* of Abbé Prévost he did not even open, when he had to adapt his tunes to Scribe's libretto on the same subject. An intellect his, precise, sharp, shrewd,—no *clair-obscur* in it, nothing vague or redundant. "Why did you not read the *Manon*?"—"I had the words of Scribe."—"But Scribe certainly had perused Prévost's work?"—"Oh! not at all. The story was very familiar to him,—a young woman, of light-headed, coquettish temper, drawing on a very giddy, warm-hearted young fellow to ruin,—that was all!" And he added, "Scribe never wasted his time!" Business-like gentlemen, both of them, and practical!

A man of business, too, was Pilotell,—one of the caricaturist's ragged regiment, one of the sham painters, sham journalists, whom I spoke of just now. All the deformities of the present era centered in Pilotell,—a wretch, who led Chaudey to death because Chaudey wrote better articles, broke Chaudey's *scrutoir* when he came to arrest that rival, and told the wife of Chaudey, all in tears, that her husband in a short time would not need it any more. His father was a worthy provincial magistrate. As a *juge d'instruction*, Pilotell, the father, had to get up a case against a murderer,—a duty which he fulfilled honestly. The murderer was sentenced to death. The axe fell; and Pilotell, the son, became aware of the fact. He was then living in Paris, as almost all his compere, in the Breweries, inhaling tobacco-fumes and systematic vapours of human-divine canonization and perfect happiness. To kill a murderer was, in the new code, and in his eyes, a quite infamous thing; and Pilotell père an assassin, whom Pilotell fils had to punish. So the avenger of morals (we abound in avengers of morals and virtues) found means to get a plaster cast of the murderer's skull, taken from the guillotined head; and as, for phrenological purposes, the *subject* was "interesting," he had permission to bring to Paris the sad trophy. To his father he went with it; and throwing the skull at his feet, "This is your work," said he; "look at it!" The quiet old magistrate—so runs the story—took to his bed and died. Certes, I cannot answer for the authenticity of the disgusting anecdote, though it is guaranteed by the person who tells it, and Pilotell's drawings, being the very essence of blackguardism, render the story probable enough.

The Old World goes off, and all its representatives, one after the other, become dry, empty, deciduous. What new flowers, or even buds, are to appear and gladden the sight? We are waiting for an answer, and in suspense. "Vive, pende tamen," Minerva said—the Goddess of Thought—to Arachne, the active and industrious: "You shall live, but in suspense!" Hanging, oscillating, and wavering over abysses and vortices, is our manner of being suspended. It is our fate and our delight. We cannot, will not, put our feet on any firm ground. We could be whirled and swallowed, if we dared to alight. So M. Thiers, the clearest-headed man of the times (as to France), does not insist on having his powers enlarged or prorogated.

He knows that a strong nail in a rotten wall may hasten the process of rottenness and draw down the poor old ceremonies. Our new generation is exchanging the passionate faiths for a colder gospel. She says not, I believe! nor, What shall I believe! but only, "I do not care to believe!" Such being the general creed, make constitutions as you please, found dynasties, build palaces, erect thrones, what you will; nothing is of any consequence. The *accusés* of Versailles, whatever may be the anger of many against them and the sympathetic feelings of their allies, make no effect. No *empressement* is shown by the population to figure among the audience of the Court-Martial. People say that the attitude of the accused is undignified, and their lawyers' anxiety to distinguish themselves as political orators too transparent and egotistical.

All that is perhaps true. But, O blind lookers-on! did you expect to see Cromwells, or Spartacuses? Have you so little sense? How can you read so ill, and decipher in such a ridiculous way, such very big characters? Will you ever, O giddy ones! make such blundering mistakes as you did since the *plébiscite* (a dirge), the Mexican war (a grave), and the newest war (a *de profundis*)! Could you ever think that Jules Vallès would be an Aristotle, and Delescluze a Mazarin?

Mérimée, Del Sarte, Princess Belgioiso, St.-Yves, have taken their last leave. People of note, and such as no other time will ever see,—a romancer without romance, a singer without voice, an insurrectionist Princess, and a writer of fifty volumes without notoriety. The name of the latter was Deaddé, and his best work is 'Belphégor,' a mediocre drama, which has been adapted for the English stage. He was one of those intellectual nondescripts who work rather well with their tools, and dispense with originality, wit, fancy, depth, and style; literary upholsterers or joiners are very numerous in our country. Probably the recent events will thin their ranks. Del Sarte, the *fanatico per la musica*, an eccentric, a most curious figure, sang for some time at the Opéra Comique. As a singer, he uttered a very few thin sounds. That *voix absente* made him in repute; so full of taste, spirit, and skill were his intonations, or rather indications. A St.-Simonian, then a Catholic, he had eloquence, and became celebrated among musical amateurs for his white long snowy beard, his solemn bearing, and his admirable talent as a Professor. Darcier, Madame Cabel, and Madame Carvalho were his pupils,—an Italian, having a smack of the Salvatore Rosa and the quack, but at the bottom sincere, enthusiastic, and singular. You know the pretty chiselled work of Mérimée, his dry wit, fine analysis of characters and senatorship. Posterity will read and admire him,—a lover of truth in fiction; not a common gift. He had no *tristesse*, no thick languor, as Lamartine; no stirring passions and melancholy, as De Musset. He etched finely, and sketched vividly, with a Callot's delicate pointed steel, men and manners; and all the contours and groups appeared in a charming relief. He affected no philosophy, had no *coloris*, and will survive as an admirably neat artist.

Those last characters and writings—Mérimée's works and Del Sarte's music—belong to other days: Princess Belgioiso to the sixteenth century. Tasso's cruel, coquettish, high-minded, pale princesses were her sisters, or rather twin-sisters. With her large black eyes, emaciated green face, curled immense head of hair, of darkest black in her palmy days; with her admirable manners, self-contained, self-mastered, a Leonardo da Vinci's Madonnas or Sibyl's attitude and looks; no fecundity in her wit, no weakness in her soul, no tenderness, only great depth, and reach, and daring; a thirst never to be assuaged for the new, the unknown, and the wonderful; no fancy, no chimeras; ever panting for something great, ever unable to reach it; practical, hard, diplomatic, having overstepped the limits of her own sex and power; a fanatic and a democrat; a condottiere and a great lady,—she could be painted, but only by a series of traits of anecdotes, which would throw light on the psychological prodigy, but from which I intentionally refrain.

H. H.

Literary Gossip.

DR. DASENT, the author of 'Annals of an Eventful Life,' has just completed a novel which will appear in the *Belgravia* magazine.

MR. SWINBURNE has gone to Scotland for the benefit of his health.

DR. THOMAS NICHOLAS has in the press a volume on the 'Annals and Antiquities of the Counties and Families of Wales,' with illustrations of the castles, &c.

MR. R. SOMERS, who made a six months' tour in the southern portion of the United States last winter and spring, will soon publish a volume containing the results of his travels, under the title of 'The Southern States since the War.'

AN extensive work on the History of Mary Stuart of Scotland, by Prof. Petit, of Beauvais, is, we understand, nearly ready for publication. The Professor has been engaged upon it for the last ten years, and has spared neither money nor labour in order to lay before the world such an accumulation of evidence relative to the unfortunate Queen of Scots as has never yet been made public. The work is intended by the author to prove a complete justification of the Queen from the charges brought against her. It will be in two large quarto volumes, an English translation of which will be published before the original in French. M. Charles de Flandre, of Edinburgh, is the translator.

THE tale called 'Consule Julio,' and some other stories illustrative of contemporary French society, that have of late appeared in the *Cornhill Magazine*, are said to be from the pen of Mr. Grenville Murray.

THE Rev. Robert Williams, rector of Rhydycroesau, is preparing for publication 'Selections from the Hengwrt MSS., preserved in the Peniarth Library.' They will be accompanied by a translation and notes.

IN a sale, next Monday (August 28), at Messrs. Sotheby's, of autographs or letters sent to the late well-known musical critic, Mr. Hogarth, Charles Dickens's father-in-law, are six characteristic letters from Dickens to Mr. Hogarth, besides others by Walter Scott, Beethoven, Meyerbeer, Mendelssohn, Cherubini, Wagner, and other distinguished musicians.

DR. F. H. STRATMANN has prepared his new edition of his Early English Lexicon as far as G, and the printer has finished up to C. The work will appear in parts of twenty sheets each, and the first part will be ready by October.

CAPT. WEST is preparing for the press a Diary which the late lamented Rajah of Kolapore kept while in England.

WE regret to announce the decease, at the age of fifty-two, of Mr. Henry Blacklock, a member of the firm of Bradshaw & Blacklock, and one of the proprietors of Bradshaw's Guides.

THE Rev. Mr. Percival and Mr. V. Kristnama Charry, of Madras, are engaged on a Tamil Anthology, for the use of schools.

M. EDWIN TROSS, of Paris, has just published the first part of a very interesting collection of Huguenot Songs of the Sixteenth Century, edited by M. Henri Bordier. These songs are chosen from publications between 1525 and 1597, and prove the existence of

a really fine and vigorous school of Protestant religious poetry in France. The first part, now published, contains (1) Religious, (2) Polemical and Satirical Songs. The second part will comprise the songs on War and Martyrdom. Some of the satirical songs against the Mass and the Monks are clever, and many of the religious ones very touching in their simple faith and piety.

THE sixth volume of the 'Grand Dictionnaire Universel du XIX. Siècle,' published in Paris, under the direction of M. Pierre Larousse, has reached the letter D. The seventh volume, with the letter E, is to appear in January next.

IN the 'Libres Paroles d'un Assiégé, écrits et discours d'un Républicain Protestant,' M. Athanase Coquerel *filis* has described another phase in the political war, which has not ended with the siege of Paris.

ACCORDING to a Report on the libraries of Switzerland, read at the recent Congress of the Swiss Statistical Society at Basle, Switzerland possesses 25 public libraries, with 920,520 volumes; and no less than 1,629 popular and educational libraries, with 687,939 volumes. The largest libraries are those of Zurich, with 100,000 volumes; Basle, with 94,000; Lucerne, with 80,000.

M. PHILARÈTE CHASLES has just concluded, for the season, his course of lectures at the Collège de France. The subject chosen was 'The Formation of Character among Free Nations.' Notwithstanding the tremendous heat, the large lecture-room was overcrowded on each occasion. The Professor was greatly applauded, although, instead of speaking of war and revenge, he recommended the adoption of educational reforms, and did not spare his countrymen wholesome, but rather unpalatable, truths.

IN Berlin, a new fortnightly newspaper, entitled *Concordia*, will be brought out, from the 1st of October, by A. Enslin.

A NEW novel has been published by Gustav zu Putlitz, entitled 'Funken unter der Asche.' Karl Heigel has also finished a new novel, entitled 'Ohne Gewissen.'

PROF. W. MÜLLER has brought out, at Berlin, the fourth part of his 'Political History of the Present,' entitled 'Das Jahr 1870.'

A NEW German newspaper, the *Strasburger Bote*, was published on the 15th July at Strasburg, under the editorship of Dr. A. Schricker, formerly director of the *Schwäbische Volkszeitung*.

PROF. LUIGI DE-BENEDICTIS, the author of the letter to Commendatore Leopardi, entitled, 'Le Ossa di Ugo Foscolo,' announces that he will shortly publish all the domestic correspondence of Ugo Foscolo, with other writings hitherto unpublished.

THE Poems by Dario Gaddi, to which we recently called attention, are said to be written by the eminent lawyer and writer, Signor Domenico Gnoli, of Rome, who has adopted that pseudonym.

A NEW paper, *Der Reporter*, has been established as the organ of the Exhibition to be held in Vienna in 1873, which at first will appear once a week, later on two or three times a week, and during the Exhibition will be published daily.

ONE difficulty in telegraphy is the application of signs to characters. This has been

accomplished for the Arabic and Devanagari characters. The Chinese characters present still greater obstacles; but at last a mode of telegraphy for Chinese has been accomplished. This will have an important influence in the development of China.

THE college at Ajmere, for educating the sons of native chiefs and nobles, has met with great support: seven chiefs have already subscribed 30,000*l.* towards its endowment.

DR. SHORTT has published the third part of his work on the 'Hill Ranges of Southern India.'

FROM the *Chinese Recorder* we learn that the Committee of Protestant Missionaries at Peking, who have for some time been engaged in preparing a revised edition of the Bible in Chinese, have now nearly completed their labours; and that the revised text will shortly be published by the American Mission Press, within the walls of the capital.

DR. WOOLSEY has resigned the presidency of Yale College, U.S., after a tenure of twenty-five years. Prof. Noah Porter has been elected his successor.

HERR HOPPE, the St. Petersburg bookseller, has sent us a 'Katalog der wichtigeren, hervorragenden, und besseren schriften Deutscher Literatur' which appeared between the years 1801 and 1868. It is a great thing to have such a catalogue in one volume, and the arrangement is excellent; but the work stands sadly in need of revision by persons acquainted with the several branches of knowledge represented in it.

SCIENCE

Lectures on Surgery. By James Spence. 2 vols. (Edinburgh, Black.)

THESE two volumes form the substance of several courses of Lectures on Surgery delivered at the University of Edinburgh. There are some advantages resulting from this method of treating the subject. Information is conveyed more pleasantly and readably than in the systematic text-books; but we doubt whether, on the whole, this gain is not more than counterbalanced by the tautology and absence of method which it entails. Some topics receive the most minute and extended attention; others, equally important, are altogether omitted, or dismissed with a very scanty notice. Pyæmia, the bane of operative surgery, is discussed in two pages, while six entire lectures are devoted to the ligation of arteries.

The earlier part of the work treats of inflammation and general diseases. Very little is said about the modern researches which have thrown light upon the processes of repair and the formation of new growths, and hardly anything concerning the aid which is furnished by the microscope in these wide fields of observation. Mr. Spence still follows the old heroic school in his treatment of most inflammatory affections, and recommends bleeding or antimonials in almost every case. Even in simple ophthalmia he considers it necessary to draw blood from the anterior branch of the temporal artery, or some other source, before proceeding to the adoption of more severe measures (!). Great prominence is given to the history of the various opinions which have been held on

the pathology of the occlusion of arteries. On this subject the author has made an original series of experiments, which lead him to deny the essentiality of the clot formed in the artery after ligation, and to attach great importance to the effusion of plastic lymph around the vessel and between its ends after they have been separated by the ulceration of the constricted portion. He speaks favourably of acupressure, but condemns the recently revived practice of stopping hæmorrhage by torsion. As, however, he informs us that his experience has been confined to the twisting of small vessels, we do not wonder that he has not been impressed with its advantages. The advocates of the method in England have generally found far more difficulty in securing the smaller than the larger arteries.

The latter half of the work is devoted to operative and regional surgery. There is but little novelty in the treatment of these matters, but all the necessary information is conveyed very clearly and concisely. The broad principles of action in each instance are distinctly laid down; but Mr. Spence abstains from the minute subdivisions and classifications by which so much of medical literature is made difficult to understand and impossible to remember. To the injuries and diseases of each region a full and lucid description of its anatomy is prefixed. As nearly all the statistics of the results of amputations and other capital operations are derived from Mr. Spence's individual experience, and have been carefully tabulated and arranged by him, they are of more value than many more extensive collections. A considerable space is occupied by reports of rare and difficult cases, with clinical commentaries on their progress and treatment. Excision of joints is discussed at some length. In that of the elbow the author has had great success, and has rarely failed to procure a useful and movable articulation. He seldom resorts to this procedure in diseases of the knee, and scarcely ever in the hip. The form of joint affection which he finds least favourable to the operation is the gelatinous degeneration of the synovial membrane.

Much has been said lately of the injurious effects of the air of large wards on the results of amputations. According to the late Sir James Simpson, the mortality in private practice is from this cause much less than that which has been observed in our metropolitan hospitals. We are glad to learn that one of his colleagues dissents from this opinion. While Mr. Spence allows that much may be done to improve ventilation and other sanitary arrangements, he considers that any discrepancy of this nature is amply accounted for by the greater severity of the accidents admitted, and the long distances which patients have to be brought before admission. On the subject of rupture, the author sums up his experience with the following advice:—

"There used to be a good old general order in the British Navy, issued to all commanders, as regarded the propriety of engaging an enemy of superior force, 'When in doubt, fight'; and in regard to hernia I would say, 'When in doubt, operate.'"

In conclusion, although we think that this work leaves much to be desired in theoretical and pathological details, we can recommend it as a valuable contribution to practical surgery. The illustrations are many and good; some of

them are spoilt by florid colouring, but, on the whole, they are much superior to those of the ordinary text-books.

Handbook of British Fungi; with full Descriptions of all the Species and Illustrations of the Genera. By M. C. Cooke, M.A. 2 vols. (Macmillan & Co.)

AS schoolboys we learned pleasantly enough the changes that a silk-worm moth undergoes in its passage from the egg to the fully fledged insect. Less agreeably we plodded through the narrative of the transformation of Phaeton's sisters to poplars, and our tears have been shed as we learned how theirs became condensed into amber, how Actæon became a stag, or Daphne "greened" into a laurel bush. These were great marvels truly, but we doubt whether the life-history of the plants we somewhat contemptuously speak of as toad-stools, blights, mildews, smuts, rusts, and the like, is not to the full as marvellous as anything that Ovid ever sang of. It is only of late years that these mysteries have been studied, and it seems clear, that at present we are but on the threshold of a vast field of research,—research, too, not only of the greatest interest from a scientific point of view, but of the utmost practical importance. We may well consider the germ theory of disease as "not proven," but we need no further demonstration of the mischief which fungus-blights, in some form or other, do to our corn crops, our vines, our potatoes, our fruits, our flowers, even to our silk-worms and gold-fish. The potato disease led to a famine; the vine disease has caused the abandonment of a heretofore profitable culture over vast tracts of country; the silk-worm disease has nearly ruined a great industry in many parts of the world. How to prevent the attack of such dire foes, how to destroy them when they have gained a lodgment, becomes then a question of the utmost moment. At the very outset we meet with a great difficulty in recognizing them. Like Proteus, they elude our grasp by assuming some other shape. The botanist finds the same difficulty in dealing with them that the portrait-painter did with Garrick. At each instant the expression is changed. To meet these difficulties two things are necessary: first, a complete descriptive catalogue of all existing forms, a census, in fact; and next, a biographical dictionary, in which the life-history of each form, and a record of its relation to others, may be set down: not till these two things are accomplished can we ever hope to battle successfully with such subtle foes.

Mr. Cooke, already favourably known by his publications on mycology, has in the volumes before us done his part in providing a descriptive catalogue of British Fungi, and done it well. Thirty-five years have elapsed since our great mycologist, Berkeley, published a similar catalogue in the 'English Flora,' but thirty-five years are, in comparison with the advance in fungus-lore, a very, very long interval. Many isolated papers or books treating on limited portions of the subject have been issued since. In particular, Berkeley's 'Introduction to Cryptogamic Botany' and the same author's 'Outlines of British Fungology,' have, despite the occasional obscurity of their style and their involved arrangement, been of the greatest service to students. But still there was a widely-felt lack of a book containing

descriptions of all the forms known to exist in Britain up to the time present; and this deficiency Mr. Cooke has satisfactorily supplied. The work bears witness to his patient labour and careful research. He has availed himself of the studies and co-operation of other workers in the same fields at home and abroad; and the result is a work that does him great credit, and well sustains the honour of British science.

So much for the descriptive catalogue. The biographical history is a more formidable task; but it is the more important of the two. The census is an essential preliminary; but the investigation of the manners and customs and individual peculiarities of each form is all important, physiologically and also practically. So long as observers continue pottering over the minute, often variable, distinctions between one form and another, without looking beyond the mere discriminative process, so long will they be open to the imputation of being laborious and ingenious triflers, on a par with collectors of used-up postage-stamps or similar inanities. We are happy to see now-a-days a growing tendency to get out of this *cul-de-sac*.

Taking the Fungi as an illustration, the splendid publications of Tulasne and others have awakened an interest among philosophic naturalists, while the ravages of the mildew of the hop, the potato, the vine, &c., have stimulated observers to track out the whole history of these lowly organisms, from their very beginning, through all their manifold forms and stages, to their ultimate extinction. Already, as we stated in the commencement of this notice, metamorphoses as strange as those chronicled by Ovid have been brought to light. A slimy mass of jelly growing on a juniper bush becomes transformed into a cluster of elegant little tazzas when transferred to the hawthorn;—the mildew of the wheat transferred to the berry produces, so it is said, the elegant "cluster-cups" so commonly found on the leaves of that plant. The oidium which we have seen growing on the surface of the leaves of the *Victoria Regia* in the heated water of an aquarium is only a simpler form of a blight common on roses. The *Erysiphe* have five different forms of seed-vessels, if we may so call them, occurring not on the same plant at the same time, but under varying conditions, so that until the observer has, as the French would say, assisted at the development of the plant from its birth through all its stages, he can have no proper knowledge of the plant, and would attribute, perhaps, each one of the five different forms of fruit to a different source. We might multiply these illustrations readily; every day adds to the series of these marvels. Let us hope the time will soon come when some more efficient correlation between the forms witnessed will be arrived at, and a more uniform system of nomenclature be adopted. At present, it is too much the practice for individual observers to give a name to what they see, and to take too little care to discover whether what they have seen be identical or analogous with what others have recorded: the result is a terminology in the highest degree embarrassing to the student, and one which is likely for some time to stand in the way of those practical advantages which we look forward to so anxiously as a result of the study of the life-history of Fungi.

The Practical American Millwright and Miller.

By David Craik. (Philadelphia, Baird; London, Low & Co.)

MR. CRAIK'S work possesses interest not only for the mechanic, but for all who seek to compare the educational and industrial state of the various countries of the Old and of the New World. The volume is removed from the sphere of purely literary criticism by the simple and truthful statement of the author, that it "makes no claim to literary merit further than to convey the knowledge and experience gathered in the career of a practical hard-working millwright and miller in plain, concise terms, without any algebraic or scientific mystery, and is wholly original." After this modest disclaimer, we can only refer to certain peculiarities of expression as possessing the same kind of interest which attaches to provincial or technical phraseology. The lingering form of an old-fashioned word or mode of spelling may throw light on etymological study. Such forms are "wier," for weir, the "chute" of running water, and the facility afforded by the use of the lever to "pry downward on the fulcrum support."

"Wholly original" works, which are, perhaps, more numerous on mechanical than on any other subject, have, for the most part, the defect of explaining wrongly, in obscure language, that which has been previously well described in appropriate terms. The income of our Patent Office is to no small extent derived from the industry of "original," but ignorant, thinkers. On the other hand, such works have the great advantage of running in entirely fresh grooves; and it not unfrequently happens that a new and instructive view is derived from a self-taught writer, simply because he has never been accustomed to regard his subject from the ordinary stand-point.

Thus, when Mr. Craik tells us that he will say little "under the head of mechanics, mechanical powers, or elements of machinery," because of the repugnance which he feels in "wading through the hackneyed and bewildering technicalities which have been introduced" into "elementary works on natural philosophy," he at once shows his unacquaintance with the most thoroughly scientific, and therefore most truly practical, mode of treating the subject, and dashes into a very sound and common-sense view of those combinations and varieties of mechanical connexion, the action of the whole of which may be reduced to that of the lever—that is to say, of the balance. While still retaining the erroneous and misleading term of "mechanical powers," Mr. Craik gives simple and clear explanations of the lever, the inclined plane, the wedge, the screw, and the pulley, to which he adds the crank. He combats certain errors as to these arrangements, in a manner which might seem unnecessary, were we not aware of the gross general ignorance which is prevalent on mechanical subjects, even among English people who would be affronted at being called uneducated.

An interesting condition of the millwright in the United States, which is referred to in the Introduction as a mere matter of course, goes far to explain at once the more enterprising ingenuity, and the less sound and thorough workmanship of the American engineers as compared with those of this country. "Timber, water-power, and space being of little

value, while iron is a precious metal, he must exert his ingenuity to construct a mill that will do the required work with the greatest possible economy of iron work." Add to the heightened value of iron the additional value of the time of the workman, and the impossibility of obtaining, in a partially unsettled country, that last sad product of the civilization of Europe—the "operative" proper, the mill "hand," who is little more than a portion of the machinery,—and we grasp the main causes of the difference between the smiths, and wrights, and fitters, and carpenters, and joiners of the two states of society.

In the chapter on 'Transmission and Transportation of Motive Power,' Mr. Craik shows that some of the most suggestive of the European discoveries on this important subject are as yet unknown in the United States. But the great amount of water-power there attainable is such as to invest this subject with great local importance. Six chapters on Water-Wheels will be read with interest by those whom the subject concerns. The four chapters on Saw Mills could have been better written by an English engineer. It is on the congenial topic of Grist Mills, the Oatmeal Mill, the Barley Mill, and Mills worked by Wind, that Mr. Craik expatiates with the greatest ease. He gives the experience of a sound practical mechanic and miller; and we have no doubt that this part, and indeed the greater part, of his work, will be of great value to the millwright; although, of course, what he says is more applicable to the American than to the English workman.

As an instance of the practical good sense of the work, we may refer to the explanation given of the destruction of the grinding-stones of a flour mill by the accumulation of centrifugal force. A case is cited of a mill in which, owing to its employment on grist by day, and on barley by night, the barley miller could not get sufficient sleep, and on his falling into a nap unawares, the mill worked itself empty, and woke him by "lumming like a circular saw." The only safe course, in such an emergency, is to throw in a little grain, and check the water a little, repeating these processes alternately, till the speed is reduced to a safe rate, and then to stop the machinery altogether. In the case in question, however, "the miller, being stupefied by sleep, and frightened, did not think of the warning, but ran to the gate, which was at the further side of the grist mill, and slammed it down." The water-wheel, thus suddenly checked, retarded the whole intervening machinery up to the stone, which was then suddenly converted, from its accumulated velocity and momentum into the driving power. The shock overcame the cohesion of the stone, which parted into four equal pieces, from the corners of the eye, demolishing the case and frame; one quarter flying through the end of the mill, and arriving on the opposite bank of the river.

The value of the book is increased by the honest industry of an index.

Metals: their Properties and Treatment. By Charles Loudon Bloxam. (Longmans & Co.)

BOTH students and teachers must often have had occasion to complain of the scantiness and unintelligibility of descriptions of metallurgical processes in the chemical manuals in general use. This is the more to be regretted, since the interest in chemistry,

with which it is now fashionable to credit all liberally-educated persons, is in the practical applications, rather than the theoretical speculations of the science. Prof. Bloxam, in bringing out the text-book before us, has attempted to supply a real deficiency in chemical literature, and has been eminently successful in the attempt. The arrangement of the book is such that each useful metal is discussed in turn, and its metallurgy clearly and succinctly explained, without pre-supposing chemical knowledge on the part of the reader. Prof. Bloxam has succeeded in so clearly describing processes confessedly intricate, that those who, after reading the book, should witness any of the smelting operations, would be in a position not only to take an interest in it, but also to understand its successive stages. Naturally enough, the first place is given to iron, most important of the metals in its applications, and among the most interesting on account of the many, frequently varied, processes to which, at different times, it has been subjected. We find a full description of its extraction in the blast-furnace, and an adequate explanatory account of the chemical changes that occur, and the part played in them by the hot and cold blast, and by the different kinds of fluxes and slags. The various operations that intervene between the ore and the finished metallurgical product, whether cast or wrought iron or steel, all receive satisfactory treatment. We think, however, that the interest of the work would have been enhanced by a discussion at greater length of some of the rarer processes of iron-extraction. The present practical importance of these is but small,—they are rather curiosities of metallurgy, and many of them are fast becoming obsolete; still, they often involve points of metallurgical chemistry that deserve attention; moreover, an acquaintance with the history of an art is always serviceable. For example, we should have gladly read a clear description of the native Indian method of extracting malleable iron direct from the ore. The remaining metals are treated in order, at greater or less length, according to their practical importance. A considerable amount of very valuable information is given concerning each, its alloys, and applications in the arts. Some of the processes cannot fail greatly to interest even the general reader, on account of their simplicity and elegance, e.g., Pattinson's process of refining argentiferous lead; and some will amuse him by the apparently inexplicable stages of which they consist: it would, probably, be a heavy tax on human ingenuity to give a satisfactory reason for the method of removing the oxide scale from rolled copper. We see no good grounds for Prof. Bloxam's habit of calling natural sulphur compounds of the metals "sulphurets" rather than sulphides, as they would be classed in purely chemical treatises. Even so slight a discrepancy in nomenclature, involving as it does no principle, is to be reprehended, as tending to produce confusion. We can cordially recommend Prof. Bloxam's text-book to students of chemistry as well as to general readers who may feel interested in the applications of science.

The Elements of Physical Astronomy. By Richard Abbott. (Longmans & Co.)

This book has the great merit of reducing the formulae to numerical results, but it by no means takes the most distinct way of doing this. The amount of information which the young student may get from this book might, we believe, be got by him in a quarter of the time from a book better arranged and adopting less clumsy methods of demonstration. The geometrical proofs might be rendered more distinct, and the law of gravitation of the Earth to the Sun may be established analytically by a much shorter and, we believe, more intelligible method than the analytical method used by the author.

Microscopic Objects Figured and Described. By John H. Martin. (Van Voorst.)

This volume contains 194 drawings of microscopic objects, and 97 pages of letter-press, each of which contains a short description of the two objects figured in the opposite page, with some hints as to their preparation: it is obvious, therefore, that this

represents an immense amount of labour, and, we doubt not, of pleasant labour, to the author; but we might wish that it had been, in some respects, differently bestowed, as the result is not uniformly good. The drawings are on stone, and consequently, as it seems to us, in all those cases where extreme delicacy of structure is to be shown, are necessarily defective; compare, for example, figures 151 and 152, of the tongues of the blowfly and of the gnat, with figures of the same objects which have been given by others. The best figures are those of vegetable objects, and especially sections of wood, leaves, &c., when the parts figured are all in one plane; the most conspicuous failures are when any internal structure is to be shown, as for example, in figure 99, of a desmid, figures 116 and 117, and notably in figure 119, which is scarcely so good as it might have been made without the aid of the microscope at all.

Elementary Natural Philosophy. By J. Clifton Ward. (Trübner & Co.)

This book consists of a course of nine lectures on natural philosophy, delivered to boys. They comprehend electricity, magnetism, light, sound, heat, and pneumatics. Only the merest elements of these subjects are brought forward, but what is done is done lucidly. The book might form a suitable text-book for very elementary classes in schools.

The Aboriginal Tribes of the Nilgiri Hills. By Lieut.-Col. W. Ross King. A Paper read before the Anthropological Society of London. (Longmans & Co.)

THE tribes here discussed are among the most interesting of the aborigines of India. The author had good opportunities of observing them during a three years' residence at the Nilgiris. He does not, however, give many new particulars regarding them, or add much to the sketch which will be found in the 'Handbook of India.' His account is, notwithstanding, very valuable, as he personally examined the temples and witnessed that slaughter of the buffaloes on the death of a Toda, which is one of the most curious ceremonies in the world. The Erulas, Kurnulas, and Khotas, who live in the dense forests at the foot and around the centre of the Nilgiri range, are loathsome savages, who indulge in promiscuous intercourse, are filthy in their food and in their persons, and sacrifice cocks to evil spirits. The Khotas eat carrion and vermin, as, e.g., dead rats. They are, however, ingenious artisans. The inquirer is glad to turn from them to the Todas, who are tall and remarkably well proportioned, with muscular, massive, and very hairy limbs and broad chests; manly, open, and handsome countenances; features unusually regular; eyes large and intelligent, and aquiline noses. Toda women are beautiful, with graceful figures and small feet and hands. They are a brave, primitive, simple race, who live on milk and grain, and walk fearlessly unweaponed through their forests and solitudes, which are the haunts of the black and spotted panther, the bear, the tiger, and, most dangerous of all, of the wild dogs, who hunt in packs, and kill even the tiger. They believe in a Supreme Being and a future state; and they have rude temples, where they reverence a black stone, shapeless and uncarved. They burn their dead, and sacrifice buffaloes on the occasion, which are killed by their young men after a frantic combat, well described in this pamphlet. Until their language is better known, it is impossible to trace their origin. Until they came in contact with the English, no tribe on earth better deserved the title *ἀνθρωποι*; but they have been demoralized by the white men, and have learnt of them the vices of "intoxication, licentiousness and cupidity." They muster but 800, and have never known war, but are revered by the far more numerous tribes that live near them and receive tribute from them. In *physique* they are still the noblest of creation. We trust some Orientalist will devote himself to the study of their language and songs, and we know of no one so well fitted for the task as the missionary who resides amongst them.

The Cotton Season of 1869-70 in the Central Provinces and the Berars.

The State of the Weather, and Prospects of the Cotton Crop in the Central Provinces.

BOTH these pamphlets are reports by Mr. Rivett-Carnac, Cotton Commissioner, to Mr. James Taylor, secretary to the Bombay Chamber of Commerce, the first being dated June the 25th last, and the second the 25th ult. Mr. Rivett-Carnac's name is a household word in the world of cotton, and so highly have his services in popularizing and improving the cultivation of cotton in India been appreciated by Government, that we believe it is no secret that the Duke of Argyll, who takes a most lively interest in the development of the reproductive resources of India, has recommended Mr. Rivett-Carnac to Earl Mayo as the best head that could be appointed to the new Department of Revenue, Agriculture and Commerce now in process of organization at the direct suggestion of the Viceroy himself. From Mr. Rivett-Carnac's first report, it appears that there has been an increase for the year of 73,152 acres, or about 9½ per cent. of the area under cultivation in the Central Provinces, and of 129,044 acres, or about 10½ per cent. in the Berars.

As important as increased cultivation of cotton is the necessity of pressing it; and it appears that during the year under report 92½ per cent. of the whole crop went down to Bombay pressed; whereas so late as 1866 the whole of it used to be sent down in loose bags, or "dokras." The report treats of many other interesting topics, as hybridization, railway traffic, schools of cotton culture; but the facts given by us are the broad and telling result of all, and the proof and justification of Mr. Rivett-Carnac's intelligent and ubiquitous energy.

From the second report we are glad to find that the prospects of the current year's cotton crop are excellent.

Science Gossip.

THE forthcoming Annual Meeting of the Social Science Association will be held at Leeds, from the 4th to the 11th of October next, under the presidency of the Right Hon. Sir J. Pakington, Bart., M.P. The Departments are four in number, viz., 1, Jurisprudence—President, Mr. W. Vernon Harcourt, M.P.; 2, Education—President, Mr. E. Baines, M.P.; 3, Health—President, Mr. G. Godwin, F.R.S.; and 4, Economy and Trade—President, Mr. W. Newmarch, F.R.S.

MR. JAMES YATES has made an excellent distribution of a considerable portion of his wealth. He gives the Geological Society 200*l.*, the Linnean Society 50*l.*, the Society for Promoting the Adoption of the Decimal System 100*l.* Large sums of money are bequeathed to University College, to increase and improve the professorships, and his books and scientific collections go to enrich the Library and Museum of the same College.

AFTER the lapse of many years, it appears probable, from paragraphs which are circulating in the local and other journals, that Sir Humphry Davy is to have a statue in Penzance, the place in which Dr. Beddoes found him a surgeon's apprentice. 500*l.* has been subscribed; 600*l.* is required. The Messrs. Wills are to execute the statue, from Sir Thomas Lawrence's portrait, and it is to be placed on the eastern front of the Market-House, a few feet only from the spot where Davy spent much of his youth, and where he certainly conceived the fine experiment of producing heat by the attrition of two pieces of ice.

DR. H. ALLEYNE NICHOLSON has resigned his lectureship in the Medical School of Edinburgh, and has settled in Toronto, in Canada.

THE Annual Meeting of the Devonshire Association for Advancement of Science, Literature, and Art was held at Bideford on Tuesday, the 15th inst., under the presidency of the Rev. Canon Kingsley. Nearly fifty papers, of local and general interest, were read at the meeting, which appears to have been a very successful one.

THE Iron and Steel Institute will hold their next General Meeting in South Staffordshire. The first day's meeting will be in Dudley, on the 29th inst.

THE *Moniteur Scientifique* for July contains much practical information, contributed by Dr. E. Kopp, on the means of detecting, distinguishing, and separating silk, wool, and vegetable fibres from each other.

THE question of Spontaneous Generation, which is now exciting so much attention, is materially narrowed by a paper in *Comptes Rendus Mensuels de l'Académie des Sciences de Berlin*, by M. Erenberg,—"Summary of Researches since 1847 on Organic Germs, invisible to the Naked Eye, suspended in the Air."

M. SAINT-EDME, the Secretary of the Scientific Committee for the Defence of Paris, has published an account of scientific matters in Paris during the siege, entitled '*La Science pendant le Siège de Paris*,' with illustrations.

M. FOURNEYRON, the French engineer, whose name is well known in connexion with the Turbine Water-wheels, has bequeathed to the Academy of Science of Paris a sum of money, which will produce from 40*l.* to 50*l.*, to be given, every two years, for the best memoir on Applied Mechanics.

WE have received the three parts for 1871 of Gmelin-Kraut's *Handbuch der Chemie*, edited by Dr. Karl Kraut, Professor of Chemistry in the Polytechnic School in Hanover. These embrace exhaustive articles on Ozone, on Water and its Elements, Zinc and its compounds, with numerous others relating to inorganic compounds.

DR. H. VOHL states, in *Polytechnisches Journal von Dingler*, that much of the pink and rose-coloured note-paper is dyed with the arsenical residues obtained in the manufacture of Fuchsine, and that much arsenic can be detected by the ordinary chemical tests in such paper.

DR. F. SPRINGMÜHL, in the same journal, has some curious information on the use of sodium as an explosive agent with water: 46 grammes of sodium and 18 grammes of water, when brought into contact in a closed vessel, will generate hydrogen gas equal to a pressure of 6,800 lb. to the square inch.

IL Comitato Geologico d'Italia issues the fifth and sixth bulletins. Prof. Cocchi communicates a paper 'On the Geology of Messina,' and another 'On the Apennine Alps.'

To the Congress of Naturalists and Physicists at Turin M. Panceri has communicated his investigations on animal phosphorescence. His conclusions are, that this phenomenon is due to the slow combination of oxygen with the adipose tissue, since it is always immediately arrested by placing the phosphorescent matter in any medium free from oxygen. Phosphorescence usually commences soon after death; but as soon as actual decomposition sets in it ceases.

In the last *Bollettino della Società Entomologica Italiana*, Signor P. Bargagli gives a description of some new kinds of Coleoptera, which have been found in Central Italy.

COMMENDATORE GIOVANNI SCHIAPARELLI, the Director of the Astronomical Observatory of Milan, has published, in the 'Memorie' of the Reale Istituto Lombardo, the second of his cosmological papers. The subject of the present article is, 'La Relazione fra le Comete, le Stelle Cadenti ed i Meteoriti.'

LE R. P. DENZA, a *Moncalieri*, communicates to *Les Mondes* of August 17 the observations made at the station of Moncalieri on shooting-stars during the month of July. Between the 6th and 21st of that month 778 luminous meteors were registered.

WE have received the second part, completing the first volume, of the 'Repertory for Meteorology,' published under the auspices of the Imperial Russian Academy of Sciences, and edited by Dr. H. Wild, of the Central Physical Observatory of St. Petersburg, which stand in a similar relation to each other that the Royal Society and British Association do to Kew and the other

meteorological observatories in this country. The work is not on a systematic plan, as may be imagined from the title; but consists of a number of independent memoirs on various subjects connected with terrestrial physics and meteorology. Several of these are reductions of the observations, made during a term of years, of the meteorological elements at particular stations, such as Tiflis, Nertschursk, and Barnaul, while others refer to magnetic and astronomical observations made with portable instruments in Asia and Italy,—the latter being a posthumous memoir of the late Dr. Kämle. The most valuable contribution to the work is due to the same veteran observer, namely, a discussion of the daily mean temperature of St. Petersburg, from observations made between 1783 and 1867, from which we gather that the ranges of mean temperature, observed during a period of fifty-five years, are from $-25^{\circ} 8'$ to $21^{\circ} 6'$ Reaum., or about 107° Fahr. Another memoir of general interest is that on the distribution of rain in Russia, by A. Wojekoff, which contains the results of observations made at forty-seven different stations in European Russia, Siberia, and the Caucasus; but, unfortunately, the results are expressed in millimètres per day,—a method which is not calculated to convey information in a manner intelligible to the ordinary English reader. The work is, for the most part, written in Russian; but, with a proper regard to the necessities of scientific men elsewhere, a translation into French or German is supplied, in parallel columns, on the same page.

A COMPANY has been formed at San Francisco for the purpose of working some valuable cannel coal, which has been discovered in large deposits in the main land of Alaska and in the Aleutian Islands.

VOL. XVII. of the 'Smithsonian Contributions to Knowledge' is devoted to a memoir, by Lewis H. Morgan, entitled, 'System of Consanguinity and Affinity of the Human Family,' containing a series of facts interesting to the students of philology and ethnology.

THE new Medical School of Ceylon has been successfully established, and now begins its second session. The benefits of such an institution in the island will be great.

FINE ARTS

Will close Saturday, Sept. 2.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GRAND EXHIBITION OF PICTURES by the celebrated Masters, Correggio, Titian, Tintoretto, Paul Veronese, and many others. Open daily from 10 A.M. to 6 P.M. R. F. McNAIR, Secretary and Manager.

EXHIBITION OF SPIRIT DRAWINGS IN WATER COLOURS, by Miss Houghton, New British Gallery, 39, Old Bond Street, Piccadilly, OPEN daily from 10 A.M. till 6 P.M.—Admission, One Shilling; Catalogue, One Shilling.

GUSTAVE DORÉ—DORÉ GALLERY, 38, New Bond Street.—EXHIBITION OF PICTURES, including 'Christian Martyrs,' 'Monastery,' 'Triumph of Christianity,' 'Francesca de Rimini,' at the New Gallery.—OPEN from Ten till Six.—Admission, 1*s.*

A Series of Sixteen Etchings of Scenes on the Thames. By James Whistler. (Ellis & Green.)

THE school of artists which has striven to revive the art of etching on the principles which Rembrandt practised and which Méryon expounded, has no more independent or vigorous representative than Mr. Whistler. He was one of the first among living painters to aim at illustrating particular phases of art,—we mean, colour and chiaroscuro, in subtle combinations *per se*; and his efforts originally met with a reception which betrayed the limited education of his censors. Etching is a mode of artistic practice which, happily or unhappily, has still to gain public appreciation: it is, as yet, popularly so little understood, and still surrounded with so many superstitions, that while popular opinion is not directed at all to the masterpieces in this mode of design, the productions of more or less skilful amateurs are unfortunately lauded to the

skies. This is to be attributed to the shortcomings of popular criticism, which does not seem to care, even if it be competent, to lead opinion on one of the most interesting, if not most important, developments of design. However this may be, it is something that such works as the one before us and the series which were produced by M. Legros are even published in this country. Yet the very praise that is bestowed on worthless works shows something like willingness to receive new impressions, and a capacity to enjoy good art which needs only to be wisely directed. The works of the Etching Club, especially those of Messrs. Palmer, Hook, and others, and the appreciative expositions of Mr. Hamerton, have done much to draw public attention to such productions as those of Mr. Whistler, and this is because they exhibit at once design and sentiment: to the latter, uncritical eyes turn more joyfully than to other qualities of pictorial character. What Méryon did for the Seine in and near Paris, its stately buildings, bridges, vistas, and brilliant skies, Mr. Whistler has done for the Thames, as it flows past the wharves, and quaint, old, tumble-down houses. It would be hard to imagine apter expositors of themes so diverse as those which the two rivers present. It is Mr. Whistler's fortune that Méryon's noble studies came first before the world: there is in the work of both artists a common reference to Rembrandt, but there the similarity between the etchers ceases to exist.

The sixteen etchings now in question by no means exhaust our knowledge of what Mr. Whistler has done in this peculiar direction. Indeed, in some respects we are compelled to regret the absence of certain valuable examples from this series of illustrations of the London Thames and its banks. More than enough, however, remains to show at once the varied charms of his art, and the local peculiarities of much that is rapidly being "improved" from the face of the earth and the water. Towing by horses is nearly a practice of the past; tugs have taken the places of animals, and substituted what is questionably picturesque for that which was expressive and pathetic; granite walls have shut out long, low levels of gravel or mud: these and other influences tend to banish, if not to extirpate, that most picturesque of river-craft, the Thames barge, with its gay and often beautiful colour, and its huge sails.

Turning to the more properly technical part of the subject, we may select from the etchings which are before us, the thoroughly Rembrandtish No. 9, 'The Lime-Burners,'—a building of rough piles and boards on the edge of the river, with a wilderness of ladders, struts and stays, plenty of sunlight and shadow, and two dusty-looking figures of men waiting to be employed: it is a masterpiece in its way, so precious is it in respect to chiaroscuro, substance, colour, tones, and textures. The reflected lights that hover about the darker portions of this etching, the breadth of the strongly-illuminated spaces, and the vigour of its obscurer shadows, render it not unworthy of one of the highest places in the collections of lovers of fine art. No. 7, 'The Pool,' more delicate in appearance, but not really a less difficult achievement, is a long vista of the curving banks of the river, with their load of irregular, rude, and quaint buildings,—a maze of

piles and sheds of all sorts and sizes, in brick and timber, showing lighters loaded and unloaded, the stark lines of the rigging of a docked barque, while here and there is a tower and a flag; ending in a church spire, and having what must be called a foreground of ponderous craft moored by a wall, and a waterman in a lumbering wherry, who is evidently sitting with some complacency for his "picture" as the artist willed. Here the river has a surface like glass, and its strong tide is only expressed by the tautness of the chain which, with its anchor down, clings to the bottom, and holds the heavily-laden lighter Jane in her place. The character of the stream and its accompaniments are marvellously expounded here. The soft, hazy day and faint clouds in the sky are in keeping with the place and time. This is a broad study with very delicate effect. Another soft and broad study is No. 6, 'Old Hungerford,'—as the bridge there appeared during the Thames Embankment works,—a scene which was very dear to artistic eyes. Here, the etcher's knowledge of water is exquisitely displayed, by the treatment of the reflexions from the rigging and hull of a sailing barge which lies athwart the stream. The reflexions are broken, and seem, if the term be admitted, to shimmer, moving as the water moves. This etching is an admirable composition.

An etching better known than the last-named one is No. 5, 'Wapping': it is a wonderful piece of work. The time seems nearly noon on one of the hottest of London days; the place is the river's edge; the scene, a timber structure on the bank, whence one gets a view over the stream which trends to our left in a smooth expanse, with heaped buildings as before, but darker in the flood of brilliant light: here are cranes and ropes pendent from them; a tall beam goes from the bottom to the top of the design, to support overhead a work of boards, and showing beyond the taller and very slender masts, yards and ropes of a brig which, in process of unloading, heels to our right. Two men, a skipper and his mate, smoke sedately, without the remotest idea of conversation. This work is nearly as rich in technical merits as 'The Lime-Burners,' and has a more striking subject. No. 4. is a delightful sketch of 'Old Westminster Bridge,' with its fine curve and group of adjacent towers. Different from all these is No. 2, 'Wapping Wharf,' a subject in which none with eyes for the picturesque in form, composition, and chiaroscuro can fail to delight greatly. Old bay-windows, tall brick and boarded structures, flights of rough steps, chimneys of wondrous irregularity, high-pitched tile-roofs, a skiff drawn on shore, rigging and masts of many kinds of craft, and monumental piles that stand half in, half out of the water, dormers, stages of many heights, and barges in rank and file, are elements which the artist has treated with skill so consummate that one could linger for an hour over the etching. Of similar character, but more brilliant in its contrasts and more powerful in colour than the last, is No. 1, 'Black Lion Wharf.' Here cranes, wooden galleries of delicious picturesqueness and rarity, bow-windows, an "orange clipper," with raking spars, being those of a three-masted schooner, steps that the tide has set awry, a lofty and smoking chimney, and the like incidents, supply a perfect treasure of

materials, of which Mr. Whistler is the master. 'Chelsea Bridge and Church,' No. 16, is an opal-like study of a hazy effect, derived from a locality which the etcher has illustrated on different occasions in a most charming manner.

We can only refer briefly to some others of the series; to No. 11, 'Eagle Wharf'; No. 3, 'The Forge,' a fine example of power subordinated to skill and learning; No. 8, 'The Fiddler,' a portrait; No. 12, 'Limehouse'; and No. 13, 'Thames Warehouses.'

Church Design for Congregations: its Developments and Possibilities. By James Cubitt. With Plates. (Smith, Elder & Co.)

MR. CUBITT has proved himself competent to advise on the subject of church accommodation and arrangement. His aim is to enlist the sympathies and support of the public in his attempt to give more character to the design of churches, and to adapt them more thoroughly to modern needs than is usually done; or, in broad terms, to advocate such modes of planning and designing them, that they may be adapted to Protestant uses. Formerly worship was necessarily, to a very great extent, ceremonial, and congregations were rather spectators of, than partners in, acts of adoration, which were rendered for them and not performed by them. When, however, public preaching, and vernacular services, conducted by the preaching orders of the religious gathered large audiences together, the plans of churches in great towns were to a very considerable extent adapted to the changed circumstances; and in the Low Countries especially, as in the Dominican Church at Ghent, the cities contain magnificent edifices, which accommodated very large audiences in comparative comfort. In these one observes a gradual increase in the width of the nave, or that part of the structure which was the auditorium proper, and a relative, if not always proportionate, diminution in the space occupied by the aisles or ambulatoria of the church, to say nothing of the chancels, the original purposes of which were to separate the ministers of worship from the audience. When the altar, or "communion-table," as the respective parties styled the same piece of church furniture, was put in the centre of the place of worship, and away from what the Puritans called "Pocklington's Pound," a radical change of the greatest significance was effected, which has an important bearing on the history of the subject to the architectural aspect of which Mr. Cubitt directs our attention.

Mr. Cubitt considers, first, what he calls the conventional church type, a nave with aisles, divided into parallel avenues by rows of columns. Custom continued the use of this mode in Protestant England and elsewhere long after the original service had been superseded, and when the pillars of the arcades had become anomalous as well as obstructive. "Suppose," says our author, "it had to be decided for the first time what arrangement would best harmonize with Protestant worship in its existing forms. The first condition would surely be that the whole congregation should see and hear the service; the next, that they should do so in a building worthy of its destination. The ideal church could never be too elevated in its visible expression, but it could never also be too perfectly fitted for its destined use." Of course the "conventional"

type does not suit these ends. To show how serviceableness to modern needs and architectural grandeur may be combined is Mr. Cubitt's aim in producing this book; but we are bound to say that he is rather late in the field, for many of the objects of his work have been attained in the practice of distinguished architects, e.g. Mr. Butterfield, with St. Alban's Holborn, and especially Mr. James Brooks in his noble brick churches in the east and north-east of London.

The author discusses many forms of church planning and designing, and illustrates his remarks upon them with diagrams. The subject has been so frequently considered, and is so widely understood in almost all its bearings, that we need not dilate on its interest and importance at a time when so great a number of places of worship are being constructed, or have been recently erected. Mr. Cubitt offers suggestions for church arrangement with columns, asks why pillars are used in churches, and discusses the possibility of using them without detriment, referring to plans in which few columns are introduced—e.g. Eastern Churches, such as the small brick church of St. Bardias, at Thessalonica, now a mosque, the disposition of which we criticized when reviewing Messrs. Texier and Pullan's 'Byzantine Architecture,' as well as the building of this type in Spain, which were brought to notice by Mr. Stréet in his 'Gothic Architecture in Spain,' and the Cathedral at Treves. All these may be described as square in plan, with four piers only: they are excellent examples in their way, and are more or less suitable to the end in view. The small scale of some of these churches should not, however, be overlooked: that of St. Bardias measures but 12 ft. between the piers on the north and south sides.

Another section of this work is devoted to suggestions for church arrangement without columns, as in aisleless, straight-sided plans, like those of the Cathedral at Alby, and St. Cecile at Rome, which are internally buttressed and without piers, in the ordinary sense of the term. Aisleless cruciform plans, a very noble form, are next considered. The church at Sinnorre, in the south of France, and that of St. Elias, at Thessalonica,—the latter of which has apses to the east and transeptal ends,—are valuable examples of this arrangement. Other forms, such as cruciform churches with large central spaces,—as in the Duomo, Florence, and of which indeed there are examples in every country, such as the Round Churches of the Templars, which have columns within, and St. George at Thessalonica, which is buttressed internally, as well as the Chapel of Ste. Croix, at Monte Major, the plan of which is a quatrefoil,—and plans based on the circle, are discussed, and the latter condemned as unmeaning and inconvenient. The author's remarks on this last building are partly those of Mr. Fergusson. Mr. Cubitt then considers the use and abuse of galleries in places of worship, and notwithstanding the frequency of these elements in ancient constructions, decides against them, on, we think, valid grounds. Galleries in ancient structures differed materially in their architectural character and beauty from those graceless intrusions which so often appear in buildings of what may be called the darkest age of church-building.

Mr. Cubitt condemns the much-applauded mode for modern churches, the "theatre plan," which is well adapted for large congregations, and is often employed in a questionable way; he next remarks on churches with iron columns, and offers suggestions for improving the character of those elements.

We recommend this work to all who are interested in the matter as a carefully-considered and lucidly-arranged essay. It would be more serviceable to the archaeologist if the dates of the buildings which are cited as examples were in all cases given. However, it is fair to add that the author's object is not archaeological. The book should be read along with Mr. A. Beresford Hope's 'English Cathedrals of the Nineteenth Century,' which we reviewed when it was published, in 1861.

THE BRITISH ARCHEOLOGICAL ASSOCIATION.

(First Notice.)

DURING the past week the British Archaeological Association, which has now reached its twenty-eighth year, having been founded in 1843, has been holding its annual Congress in the old town of Weymouth. The locality was well chosen, for Weymouth itself presents a multitude of historical reminiscences of the greatest interest, and the surrounding country, with its excursions over the downs of Dorset, is equally interesting for the grandeur of its scenery and for its archaeological remains. Sir William C. Medlicott, Bart., had been chosen by the Association as its President for the year. The proceedings of the Congress commenced on the afternoon of Monday last, the 21st of August, when the members of the Association were publicly received in the Assembly Rooms, with their President, by the Mayor and Corporation, in a manner which gave every reason for expecting a most successful meeting. The business of the Congress began the same afternoon, at 4 o'clock, with an excursion to the beautiful little vale of Preston, about three miles from Preston, whither the Rev. Prebendary Baker acted as guide. Preston has been the site of a Roman villa, remains of which lie buried at a small depth under the turf, and especially the rather interesting tessellated pavement of one of its rooms, which was on this occasion uncovered for the inspection of the archaeological visitors. Other parts of the villa no doubt remain still concealed. In the immediate neighbourhood is a somewhat remarkable old bridge, which, it seems, had been assumed to be Roman rather hastily, for the archaeological visitors were of opinion that there was nothing Roman about it, but that it belongs to a comparatively recent date. It is one of the great advantages of a public scientific institution like the Archaeological Association that it leads to the correction of local errors of this description. After visiting and examining some private collections of antiquities which had been found in this neighbourhood, the excursionists returned to Weymouth, and, after a very agreeable day's wandering, sat down to their inaugural dinner, at half-past 7 o'clock, in the public Assembly Rooms, with their President, Sir William Medlicott, in the chair.

The work of Tuesday began with a visit to the remarkable and extensive ancient earthworks, on the neighbouring downs, known by the name of Maiden Castle. These remains excited considerable interest among the visitors and some of the antiquaries. The name, Maiden Castle, gave rise to a little discussion, and some antiquaries of the British school proposed derivations and explanations of the name which were rather startling. The name of Maiden Castle was, we think, not very uncommon in the later mediæval period, and implied a boast that the castle on which the epithet was bestowed had never been taken, and we can without difficulty understand how it might be given to an imposing earthwork like this. The Rev. William Barnes took the lead in lecturing upon this imposing

earthwork, but gave no very satisfactory explanation of it.

From the Maiden Castle, the archaeologists proceeded to Abbotsbury, to visit the remains of the Benedictine monastery which formerly stood there. These were examined and explained in a most satisfactory manner by Mr. Gordon Hills, the talented Treasurer of the Association. They are unfortunately very inconsiderable. The monastery appears to have been a rather early foundation; but the church, now the parish church, seems, in its present condition, to date from the period when the monastery was approaching its dissolution. In the immediate neighbourhood is the ruined chapel of St. Catherine, which is placed on the summit of a hill overlooking the sea, and which was visited by the excursionists.

In the course of the day several monuments of an earlier character were visited and examined. Among these were the circle of stones at Winterborne Abbas, known by the name of the Nine Stones, with a fine example of the cromlech, and one or two monuments of the same description; and the members returned to Weymouth apparently all well satisfied with their day's work, to re-assemble in the evening to listen to the reading and discussion of three rather important papers. The first of these was by the Rev. William Barnes, 'On the Origin of the Hundred and Tithing of the English Law.' The second was a 'Report on the Municipal Archives of Dorsetshire,' by Mr. J. O. Halliwell. This, though rather short, was extremely interesting, both for the facts which it brought to light, and for the information it conveyed on the mass of records of history of great value which still continue buried in the scattered archives of our country districts. Mr. Halliwell was not himself present, but he had sent a number of very curious documents, which he had been allowed to take from the Dorsetshire municipal archives, and which were read and explained by Mr. W. H. Black. The other paper read at this evening's meeting was by Dr. J. W. Wake Smart, on that remarkable sculptured monument known as the Cerne Giant.

On Wednesday morning the archaeologists proceeded to the Town Hall of Weymouth, to examine the town regalia of the now united boroughs of Weymouth and Melcombe Regis, which were exhibited to them by the kindness of the Mayor. Other objects were also shown, which we shall describe in our report of the further proceedings of the Association.

MUSIC

THE BEETHOVEN CENTENARY CELEBRATION.

Bonn and Vienna can claim a prescriptive right to hold periodical festivals in honour of Beethoven, —the university town on the Rhine, because it was his birthplace; the Austrian capital on the Danube, because he resided there. It is very natural that such celebrations should cause the publication of pamphlets, and of old and new biographies. Amidst the thousands of works which have appeared, the musical historian must be sorely puzzled; for, not only have very various verdicts been passed on the compositions of the early, middle, and latest periods of Beethoven's career, but very opposite notions are entertained of his personal character. To arrive at an accurate conclusion as to simple facts, when such contradictory statements have been published, is almost an impossibility. There is certainly one mode of settling controversies, and it has been freely adopted; this is, to indulge in blind idolatry, to revel in a fool's paradise, to pronounce Beethoven to be a demi-god as a man as well as a giant as a musician. Rhapsody, however, is not history. Beethoven was mortal as a man, although immortal as a musician. He was essentially ill-conditioned, and he ought not to have been so. When we take his origin into consideration, and the station of life which he occupied, we must consider that he was certainly fortunate in finding in his youth such friends as the Breuning family and Count

Waldstein. His genius was at once recognized by Mozart and Haydn. He found royal and noble patrons, and he had the advantage of having the firmest of friends. Beethoven was not a neglected genius whilst living—his pecuniary difficulties were, in some degree, imaginary, and certainly were of his own creation. The man or musician who will be morose, rough, rude, and surly, must necessarily come into collision with even his most fervent friends and fanatical admirers. Much has been written about his stern Republicanism—he has been apotheosized as a champion of Liberty. His actions throughout life are in contradiction of his avowed principles. Look at the long list of his works, and read the names of the royal and noble persons to whom they are dedicated. If the Viennese aristocracy sought Beethoven, the composer was not loth to seek the aristocracy. He lived at times in the houses of nobles, and no credit ought to be assigned him for vague declarations of independence. It was in his nature to be ungrateful for favours conferred, and he was, therefore, always quarrelling with his benefactors. No man, however exalted his genius, can be justified in forgetting the common courtesies of life and the ordinary forms of society. Stress has been laid on his attachments to women: these were numerous enough to display his variable temperament. Whether his loves were Leonora Breuning, or Barbara Koch the barmaid, or Fräulein Jeannette d'Honrath the Cologne blonde, or Julia Guiccardi, or Bettina Brentano, or the Lady of the *adagio* of the Moonlight Sonata, the attributes of his "real nature," so much referred to by rabid biographers, were fitful in their appearance—they came out at rare intervals. It is no defence of his roughness to allege that he was always very sorry after he had committed himself by some gross insult. He mixed in varied society in Vienna, and it is nonsense to describe him as a "child in an ideal world." With the Breunings, at Bonn, he had become familiar with the great poets and writers of all times. The deafness of the last years of his life came after his character had been fully developed—it may have aggravated the worst tendencies of his morbid nature. His defence of himself to Wegeler was, that he was a sufferer from indigestion; but his bad qualities displayed themselves when he was in rude health; and the consciousness of his own defects is sufficiently shown in his curious will, in which he defends himself from having been unfriendly, morose, and misanthropical.

Leaving, however, any further consideration at this moment of Beethoven as a man, we may say that the Festival just celebrated at Bonn has been a proper glorification of his genius as a musician. In selecting the two Symphonies, the No. 3 in *c* flat ('Eroica'), the No. 5 in *c* minor,—the three Overtures, 'Leonora' (No. 3) in *c* major, the 'Coriolanus' in *c* minor, the 'Egmont' in *f* minor,—the Pianoforte Concerto in *e* flat (No. 5), the Pianoforte Fantasia (Choral) in *c* minor, and the Violin Concerto in *d*, the March and Chorus from the 'Ruins of Athens,' the 'Elegischer Gesang,' and the air, "Ah! Perfido," the Committee of the Beethoven Festival at Bonn entered on no debatable ground. The beauty of all these productions is undeniable—the colossal grandeur of some of them is unparalleled. Enthusiasm for such mighty imaginings is irresistible. Melody that enchants us and haunts the ear pervades them—the grandest forms of orchestral writing are recognized—the vocal treatment presents no points for question or attack. Everything is orthodox—there is nothing intricate to unravel; the design is palpable, the ideas are coherent, the development is clear and consistent. But when we have to cite the Mass in *d*, and the Ninth Symphony in *d* minor, unanimity ceases, for chaos comes. The Beethoven Committee were, of course, quite justified in choosing these two works for execution: they formed the prominent points of interest at the Statue Inauguration of 1845, they turn up in most musical capitals at long intervals; and there is always one result—confusion worse confounded in the choral portions both of Mass and Symphony. We

have been told by the Beethovenites, *quand même*, that his genius was not to be made subservient to the singers, and that in time vocalists would be found to execute the music as written by Beethoven. Amateurs and artists have been waiting for nearly half a century for the realization of this prophecy, but it has not come yet, and never will come, unless a body of principals and chorists may be found having organs like those of a Grisi, a Sontag, a Tietjens, a Rubini, a Duprez, and a Lablache. But if such voices should be found, those who possess them will be solo singers and not chorists. Even Dr. Hiller, in his strange and rapturous rhapsody, entitled 'Quasi Fantasia,' on the one hundredth anniversary of Beethoven's birth, is compelled to admit the "roughness" of the composer's vocal works. "The words," writes the Bonn conductor, "domineer over the melody, or the latter over the poem. That perfect union, that melting in one another of both poetry and melody, which is peculiar to Mozart and Handel, is found only disjointed in Beethoven." But Dr. Hiller admits less than the truth; the human throat is not physically capable of sustaining the sounds in the Mass and in the Symphony, which the composer, when deaf, had so wrongly noted. Both the Mass in D and the Ninth Symphony afford, in the main, sufficient specimens of the composer's genius; and we need not strive to sustain the impossible theory that they are vocally perfect. For practical purposes of divine worship, the second Mass can never be permanently used; for concert programmes of secular life, the Symphony is utterly impractical. Both works require constant and careful preparation; and, when even the well-skilled and conscientious German artists have cheerfully bestowed upon them a number of rehearsals which it would be impossible to obtain in England, the result is always the same: the vocal parts are noisy, confused, and strained; and the instinct of the musical public is unerring everywhere in listening either to the Mass or Symphony. A long breath is drawn at the conclusion; satisfaction is evidently felt that a catastrophe has not followed the fearful strain on all the voices. As at Bonn, so in London. The bigots and purists set up their backs against any changes: they insist on the score, and nothing but the score; and when they have it, there is disorder and contrariety, if not a break down, which indeed has often taken place.

The Bonn Committee secured a fine effective for the execution of this week's programme. The band numbered 111 players—36 first and second violins; 14 violas; 14 violoncellos; 12 double basses; flutes, oboes, and clarinets, 4 of each; bassoons 3; horns 6; trumpets 3; trombones 3; contrabass 1; with the usual instruments of percussion. The chorists comprised 373 voices, divided into 106 sopranos, 92 altos, 79 tenors, and 96 basses. With two conductors and six solo singers and players, the total amounted to 492. On the occasion of the late Whitsuntide Niederrheinsche Musikfest, at the Cologne Gürzenich, the voices were 624, and the instrumentalists 131, in number; but, artistically, the Bonn ensemble was the finer. The string instruments were remarkably good; the wood, on the whole, of average quality; but the brass were defective, trumpets and horns being prominently faulty in intonation. As for the chorists, they were beyond all praise, the sopranos especially, and the altos were well balanced. To English ears the German tenors sound throaty, and the basses rough, but they are skilled musicians. It was pleasant to watch the zeal and enthusiasm of these chorus-singers—their attack was simultaneous and decided. The gradations of sound secured by the two conductors, Herr Dr. Hiller and Prof. Wasielewski, were admirable: such *diminuendos* and *pianissimos* as were obtained are rarely heard in England. Effects, therefore, came out in the instrumental pieces as novel as they were brilliant. There were new readings and new meanings given to many passages. Herr Königslöw, of Cologne, and Herr Straus, of London, were the "Vorgeigers" (*chefs d'attaque*). Of the London resident players, Herr Deichmann, Herr F. Ries, and Herr Ludwig took

part. All parts of Germany, Belgium, and Holland, contributed amateurs and artists for the orchestra. The star system has no influence at these Teutonic gatherings. There were only five principal singers, Frau Otto-Alvsleben, soprano, from the Dresden Opera-House (in place of Frau Bellingrath-Wagner, originally announced), Frau Joachim and Fräulein Schreck, contraltos; Herr Vogl, from Munich, tenor; and Herr Schulze, from Hamburg, bass. But the only solo air in the programme was the "Ah! Perfido," assigned to Herr Joachim, an artist who has been appreciated highly at the London concerts. A supplementary scheme was supplied at a *matinée*, on the 23rd inst., at which two quartets, Op. 59, No. 3, in C major, and Op. 95, in F minor, were executed by Herren Joachim, Von Königslöw, Straus, and F. Grützner; the Pianoforte and Violoncello Sonata, Op. 69, in A major (Herren Halle and Grützner); the impassioned love song, 'Adelaide,' sung by Herr Vogl, and the ballads, 'Wonne der Wehmuth' and 'Kennst Du das Land?' given by Frau Joachim. The Beethoven Centenary Celebration of 1871 had for its *finale* one of those festival excursions on the Rhine, on Wednesday afternoon, in which the Bonn people so revel.

Our notice of the meeting can only be completed in the next issue of the *Athenæum*; but attention must here be drawn to the numerous rehearsals, the stages of which will astound our provincial conductors; thus, on Friday morning, at half-past eight o'clock, the first general gathering of the band, a strictly private one, took place; at four p.m. the orchestra had another turn; and at five p.m. the chorists were tried. On Saturday morning there was the second rehearsal of band alone at half-past eight; at half-past ten of the chorus. What is termed the first "Generalprobe" took place at five p.m. with band, and at six with chorus—the 'Missa Solennis' and the C minor Symphony being carefully gone through. Sunday was free from "Probe"; but on Monday was the second general rehearsal, at the hours nine and eleven; and on Tuesday, the third and final "Generalprobe" took place. Now be it noted, that brief as the concert programmes have been, there were, in point of fact, eleven rehearsals for the few pieces in them. English artists groan and grumble when conductors for a country festival have two rehearsals, one in the morning, the other in the evening. In the whole Bonn scheme of four days there were only nineteen pieces—about a third of one London monster concert.

One of those fortunate contrarieties in concert-giving, where an unknown artist is suddenly called upon to take the place of an absent singer, and the new-comer achieves a sudden and unexpected success, took place at the rehearsal of the Mass on Friday afternoon, the 18th. Frau Otto-Alvsleben, owing to a railroad accident, in which her husband badly injured his hand, did not arrive to sing the soprano part. A young lady, Fräulein Büschgens (from Crefeld), one of the chorists, undertook at a minute's notice to sing the music, in which she displayed an organ of great power and very good quality. Despite the difficulties, say impossibilities, of the soprano part, she got through it without any hitch, but was naturally much exhausted at the close. Fräulein Büschgens will certainly be heard of again. Frau Otto-Alvsleben was at her post at Saturday's rehearsal and at Sunday's performance; it was a welcome change, for if Frau Bellingrath-Wagner had attempted with her exhausted voice to sing in the Mass, a catastrophe would have been inevitable. Herr Vogl and Herr Schulze are both artistic singers, although the *timbre* of their voices are thoroughly German. Frau Joachim's contralto organ, on the contrary, might emanate from an Italian singer, and her style is as unexceptionable as her voice. With the exception of the Violin and Pianoforte Concertos, the 'Egmont' Overture, and the music from the 'Ruins of Athens,' which were directed by Herr von Wasielewski, all the other pieces were conducted by Dr. Hiller. Both are strict disciplinarians, and our English players, who are so impatient of control, would not relish the little orations which German conductors make, when things do not go according to their views. We

certainly cannot agree with these two professors—both able to wield the *bâton* effectively—in their conduct of the slow movements, which are too much dragged. There is no reason why *andante* should be turned into *andantino* or *largo*; and this kind of dwelling on, or drawing out the notes, sounds to English ears like hesitation, which becomes tantalizing. But with many readings there was much to be gained in the elucidation of Beethoven's inner intentions. The sublime strains of the practical portion of the Mass were delivered with a sentiment and a solemnity which were profoundly impressive.

Amongst the artistic celebrities who were recognized at the late Bonn Festival were Capellmeister Reinecke, of Leipzig; Herr Gade, of Copenhagen; Herr Schornstein, of Elberfeld; Herr Brunung, of Aix-la-Chapelle; Herr Maszkowski, of Coblenz; Herr Dietrich, of Oldenberg; Herr Grimm, of Münster; Herr Königslöw; Herr Marigold, of Darmstadt; Herr Doppe, of Hamburg; Herr Reiter, of Basle; Herr Ries (brother of Ferdinand Ries, the pupil of Beethoven); Herr Groschorth, of Hanover, and others. These names represent the professional element of Germany, as regards Directors of Music, exclusive of the professors engaged in the Festival. France has no representatives, no invitation having been sent from Bonn. From Belgium came M. Gevaert, the composer, the Principal of the Brussels Conservatory; M. Kufferath, the pianist; M. Jules de Glines, the Professor of Singing; M. Tardieu, of Brussels; M. Vieuxtemps, the violinist, and other musicians. We observed a number of artists from Holland, but not Mynheer Van Hulst, their best organist and composer. From London there were but few professional visitors; amongst them were Sir W. Sterndale Bennett, and Dr. Oakley, the Edinburgh Professor; Herr Gade, the accompanist; Herr Franz Ries; Prof. Stewart, of Dublin; Mr. Barnby, Director of the Oratorio Concerts; Signori Le Calsi, Bevignani, and Randegger. From the United States there were representatives of the monster festivals now being organized. The Grand-Duchess Helena of St. Petersburg, sent her pianist to report the proceedings to her. Compared with the gathering of 1845, the centenary of 1871 exhibited a marked falling off in artistic celebrities. On the other hand, financially, the Festival will prove a great success, every place, even standing room, having been taken. At the rehearsals payment was made at the doors of about two shillings per head; the charge for the four concerts was six shillings each. There were numerous well-known amateurs of the London fashionable world present. Mr. Grove, of the Crystal Palace, attended, with a view, doubtless, to future engagements for the Sydenham concerts. Barring two thunderstorms, the weather at Bonn was superb. On Sunday last the grand procession of the Assumption of the Virgin Mary took place,—a spectacle which some visitors innocently imagined was consecrated to Beethoven.

In speaking, last week, of the street in which Beethoven was born, we should have called it the "Rhein-Gasse," and not the "Bonn-Gasse." The Beethoven family lived in several streets in Bonn, and the vexed question for the inhabitants is, whether the composer was born in the Bonn-Gasse or in the Rhein-Gasse. The *Bonner Zeitung* affirms that it was in the former street, at No. 20 (or 515), and visitors are invited to inspect the *Geburtszimmer* in the *Kleidermagazin* of Solgmann, over the door of whose house is the inscription: "In diesem Hause wurde geboren Ludwig von Beethoven, geboren 17. December, 1770"; but Max Schraftenholz, the cobbler, of 934, Rhein-Gasse, has also his declaratory slab in almost worn-out gilt letters, claiming the room in which he is repairing soles as the one in which Beethoven first breathed. Now, tradition is in favour of the Rhein-Gasse; for old people who have lived here upwards of half a century cling to the miserable house near the Rhine as the genuine place. The error as to the "Bonn-Gasse" has probably arisen from the fact that the eldest son of Johann Beethoven, who was also christened Ludwig, was born in the Bonn-Gasse and died in his

infancy in the house 514 (or 20). Where the brothers Caspar (1774) and Nicholas-John (1776) were born, can interest no one; but even the very day of Ludwig van Beethoven's birth is a matter of uncertainty—he certainly never knew himself whether it was on the 16th or 17th of December, 1770. Visitors to the Bonn Beethoven Festival have naturally paid a visit to the cemetery where Niebuhr, Schlegel, Bunsen, Schumann, and others, are interred. The admirers of the unfortunate Robert Schumann will find that his last resting-place is better preserved than is the grave in which the remains of Mendelssohn are interred at Berlin. In a kind of square alcove of trees is a simple stone in the Bonn graveyard, on which are inscribed the words, "Robert Schumann, geboren 8 June, 1810, gestorben 20 July 1855." The grave itself is strewn with laurel and vine leaves, and there is a wreath in the centre.

It is always interesting to watch the effect produced by great musical works on audiences of various countries. The Germans are not very demonstrative, but they are good listeners, and, when they are once roused, their enthusiasm is unbounded. The most marked sensations were created by the 'Benedictus' in the Mass, the 'Leonora' Overture, and the Violin Solo. Herr Joachim never played the Concerto in D major, Op. 61 (dedicated to Stephan van Breuning, Beethoven's earliest friend at Bonn), more finely. The work dates from 1806, the same year in which the fourth Symphony (in B flat) appeared. The cadenzas of Herr Joachim, built solidly on the composer's themes, were marvellously developed and wrought. Herr Straus had the violin *obbligato* in the 'Benedictus.' His passage-playing exhibited polish and precision; but his tone is thin, and the accompaniments were too loudly played for his part to penetrate through the hall as prominently as it ought to have done. Herr Hiller, in the reading of the 'Leonora,' was more than ordinarily energetic. The trumpet bit always excites an auditory; but when the rush of the string came in, the effect was electrical, and it was difficult to stifle the burst of cheering. If Herr Halle selected his two piano-forte pieces, he made a mistake. The Choral Fantasia, Op. 80, in C minor, dedicated to Joseph Maximilian of Bavaria (words by Küffner), exacts a lively fancy and a playful vein; the Emperor Concerto in E flat, Op. 73, dedicated to Archduke Rudolph, requires poetry, power, sensibility, and enthusiasm in turn. Herr Halle has not these qualities; he is mechanical and metronomical almost to monotony; he is hard in touch, and cold in feeling. Precision and exactitude are, doubtless, Herr Halle's attributes; but Beethoven was poet as well as musician, and at a festival in his honour a kindred spirit should have been chosen to give vivid colouring to such suggestive imaginings as are to be found in the Fantasia and Concerto. The noblest overture of Beethoven is his 'Coriolanus,' in C minor (1807). It is dedicated to Heinrich von Collen, who wrote the drama; but the composer was conversant with Shakespeare, and he must have had the Roman of the English dramatist in his mind's eye when he noted this sublime inspiration. Herr von Wasielewski deserves a word here, for the carefully-subdued manner in which he kept the accompaniments under in the Violin Concerto. He directed the March and chorus, 'Schmückt die Atione' ('Ruins of Athens'), conceived in Beethoven's largest manner; the 'Elegischer Gesang,' in A, was composed in 1814, in memory of the Baroness Pasqualati, Op. 118; 'Sanft wie du lebstest hast du vollendet'; the cantata, 'Der Glorreiche Augenblick,' Op. 136, dedicated to the Allied Sovereigns of 1814, would have been a more appropriate selection.

The singing of Frau Otto-Alvsleben in the Mass was remarkably good. She has a soprano voice, sympathetic in quality, and truthful in intonation; her method is of the right school. She attacked the high E's with certainty, and executed the florid passages cleverly. The contralto of Frau Joachim has been of great service at the Festival.

Bonn assumed its gayest aspect during the

Festival. The houses in the leading streets had national flags; the Viereck's Platz, where the Beethoven Concert Hall is situated, was planted with trees; the statue of the composer had a huge laurel wreath round the head, reducing the facial severity so much that Beethoven had the air of a rollicking Silenus.

Musical Gossip.

M. RIVIÈRE has secured the co-operation of Mr. A. Sullivan at the Covent Garden Promenade Concerts, which were commenced on the 19th: Mr. Sullivan will conduct sacred and classical selections. Prince Poniatowski and Sir Jules Benedict have engaged to write new works. The orchestra numbers 100 players, exclusive of the military band. The chief singers promised are Mesdames Cora de Wilhorst, Rudersdorff, Liebhart, De Méric-Lablache, D'Almaine, D'Anka, Mr. Whitney, &c. The Chevalier de Kontski, pianist, and some lady violinists are to be the solo stars.

SIR MICHAEL COSTA has left town for Naples (Ischia), and will visit Berlin on his return to this country.

HERR SONTHEIM, the tenor, of Stuttgart, has been on a starring tour at Frankfurt. He is no longer young, but the Germans prefer him still to Herr Niemann and Herr Wachtel.

MADAME ARABELLA GODDARD performed at a concert at Wiesbaden on the 24th inst.

MADAME ADELINA PATTI has left town for Hombourg, where she will sing in opera, with Madame Trebelli-Bettini as contralto.

The testing of the sight-singing powers of the certificated singers of the Tonic Sol-Fa Association in a new part song, composed by Mr. Henry Leslie, which the vocalists had never seen, was highly creditable to the executants, numbering upwards of 3,000, assembled at the Crystal Palace.

The revival of Mr. Edward Loder's 'Night Dancers,' at the Crystal Palace, is promised for this week.

MR. GEORGE DOLBY is conducting a concert and oratorio speculation in the United States, with Miss Edith Wynne, Madame Patey, Messrs. Cummings, Patey, and Santley as the stars.

A NEW opera, 'Vittor Pisani,' by Signor Peri, has, according to the *Imparziale Italico*, been successful at the Politeama of Florence: a new soprano, Signora Facci, and the baritone, Signor Brogi, are especially commended.

SIGNORA STOLZ, one of the *prime donne* of Italy, is engaged for the opera season in Madrid.

HERR CARL ROSA, the violinist, and Madame Parepa-Rosa have left England, to resume their English opera undertaking in America.

OPERA in Venice seems to be limited to the works of Verdi. At the Teatro Malibran, 'Rigoletto' has been followed by 'Il Ballo in Maschera,' which was performed with greater success than the former. The next operas given have been the 'Trovatore' and the 'Traviata,' and the *Imparziale Italico* justly complains of the excessive partiality of the manager for one composer of operas. What would the Venetian critic say to the fact, that in London, there have been three theatres open at one time, devoted to the operas of Offenbach?

SIR MICHAEL COSTA has declined the offer to be joint conductor at the Boston Musical Festival, which is to number 20,000 executants. "Aut Cesar, aut nullus" is the musical motto of our orchestral autocrat.

DRAMA

Tragedia, llamada 'Josefina.' Por Micael de Carvajal. Edited, with a Preface, by Don Manuel Cañete. (Madrid, La Sociedad de Bibliófilos Españoles.)

UNTIL the collection of 'Autos Sacramentales,' edited with such care and erudition by the late

Señor Pedrosó, was published in Madrid, but little attention had been called to the early sacred dramatic literature of Spain. A portion of Señor Pedrosó's introduction will be found printed in Mr. MacCarthy's preface to his translation of some of the Corpus Christi plays of Calderon. Señor Pedrosó's labours have been supplemented by those of Señor Cañete, in the Academy edition of 'Farsas y Eglogas,' por Lucas Fernandez, and, more recently, in an elaborate introduction to the hitherto unknown sacred drama of 'Josefina.' If we take Gil Vicente's 'Auto de San Martinho,' known to have been presented as part of the Corpus Christi festivities in the Church of Las Caldas, at Lisbon, in the presence of Doña Leonor, in 1504, as one of the earliest sacred histrionic representations, rapid strides were soon made in the direction of more extended and complete dramatic productions, involving a greater display of rich and costly "properties." The 'San Martinho' is a simple dialogue, founded upon the legend of Saint Martin and his cloak,—the saint, however, not the beggar, being represented on horseback. The scene is laid at the gate of Amiens; the beggar's soliloquy is simple, natural, and not without poetic merit:—

Oh! tottering limbs bear me another step;
Oh! trembling hands clutch closer still the staff;
Oh! rest assuage my swift consuming grief;
Let me but reach the busy street,
Where I may seek the bread I lack,
And then lie down and die.

The beggar next "interviews" the Saint, and in his words we may clearly trace the Spanish beggar's whine of to-day:—

Most saintly sir, most royal cavalier,
Turn but your eyes upon my wrinkled face,
Where care and want in every feature trace,
Pray give me alms and quickly cheer,
That God may prosper thee, sweet cavalier,
Or hunger gaunt will seize my breath apace.

To which the Saint replies, he is without money, But

How can I cure thy grievous woe,
How assuage thy pinching pain!
For thee I'll part my cloak in twain;
'Twill shield thee from the winter rain.
Of gold I have no store, I trow.—
Pray, brother, pray! oh, pray for me!
Who suffer griefs as deep as thee
In this sad vale of misery.

And so on, concluding with—

Thy soul in glory shall secure a rest,
With sweet angelic choir among the blest.

In this the characters are termed Figures (*Figuras*) and later on, in other autos, *Interlocutores*.

The early Spanish dramatists naturally imitated and utilized Plautus and Terence; the earliest originality that can be traced is in the direction of the Parables or that inexhaustible fund of dramatic material, the Bible, seasoning such adaptations with phrases suitable to the comprehension of their auditory, in poetic measure and not without simple beauties of thought and expression. The illusory appliances were of necessity limited, but when the people saw a youth enter with "fair shining cheek," clothed in dazzling white, with a golden crown around his head, they understood that he represented an angelic being such as were pictured by the great Masters of Nuremburg and Leyden in their altar-pieces, and ever present to their sight. A unique copy of this 'Tragedy,' called *Josefina*, printed at Toledo, in 1546, exists in

the Library at Vienna, and the Madrid Bibliofilos have done good service in reprinting it. Señor Cañete is of opinion that earlier editions exist, or did exist, but at present there is only one copy known, and that the one noted above. The story is that of Joseph, and the biblical text is rigorously followed; the narrative is sober and concise, giving a picture of the patriarchal customs of Israel and the tyranny of the Egyptians,—"and to enliven somewhat the monotony of the Egyptian court, and animate the rustic life of Palestine, the dialogue is brightened by question and answer, but generally in such form as to give life-like pictures of the characters, the hidden mysteries of their passions, their causes, movements, and results." So natural is the dialogue, and so closely is the Hebraic story followed, that without doubt the auditory thoroughly realized the Patriarch and his son: "Joseph, magnanimous and generous, full of benevolence, and conscientiously truthful,—gifts, not so much to flatter and excite the imagination of the audience as in poetic and chivalrous legends, but more likely to leave an impression suited to guide their future life; Jacob, the aged head of the family, suffering the anxieties, griefs, and solicitude inseparable from his position with dignity and trust; Benjamin, sagacious and loving; Reuben, compassionate and firm; Judas (*sic*), generous and resolute: these in the incomparable book of Moses have through long ages remained perpetuated types of humanity, showing as in a glass man's nature as it is, exposing temptations and scandals as well as the dignity and unyielding vitality of principle."

An examination of the drama will indicate the Gamaliel at whose feet Carvajal sat; the introduction of the Chorus and the Furies points to an earlier secular drama, and gives weight to the opinion of those who assert that the Spanish Church utilized a national drama but did not create it. The prologue spoken by "Faraute," or the Chorus, runs thus: "I am the Chorus, and at present the messenger of the author, who with your permission has prepared for representation passages of the Sacred History. I see you comprehend me; many are pleased and some disappointed. Many will, I know, remain, as we shall represent the dresses and the people of Judea." . . . "In truth the author desires to please you, for he has turned over and over all the 'Amadis' and the 'San Gréal' from head to foot to find something which may be without prejudice, but he finds nothing but deaths, arms, camps, revolts, battles, and swords so extraordinary that the very sight would alarm you; the author therefore falls back upon the Sacred History, and draws from it for this sacred feast of Corpus Christi a tragedy called 'Josefina,' and the story is this:—Ten brothers, sons of Jacob, King of Canaan, desiring through envy to kill their brother Joseph, Reuben arranges to thrust him into a well, but ultimately he is sold to Egyptians; his father mourns him dead, with this the first portion ends. . . . Here then is material which figuratively contains the cause of the present *fiesta*. Hear with attention and do not interrupt; no one will be scandalized, but all will be contented, at least the good and wise, and because of these (when like white crows will they be more numerous?) we continue. By chance we are sowing in sand

and contenting none; some in a full city find only a desert; but God will accept our service." Señor Cañete names more than thirty dramas, all of early date, upon the subject of Joseph—Latin, French, German and Italian. We have left no space for extracts from the drama itself, but Señor Cañete is justified in stating "the language of Carvajal to be chaste, vigorous, and proper to the situation and to the characters represented; if not always so chaste and polished as that of his contemporary, Garcilaso, it is more natural, animated and vigorous. The versification is easy, terse, full of imagery, and smooth." "This work, hidden in the depths of a library for more than three centuries, now again sees the light. May its preservation not prove that the great creators of art amongst us have worked in the full light of that religion which has ever been the principal element of our nationality, the light and glory of our culture, the noble and constant motive of our most heroic deeds." Foreigners may in comparing cause with effect differ from Señor Cañete upon this point, but those interested in the early dramatic literature of Spain owe him a debt of gratitude, and we hope he will still further increase that debt by giving to the world a history of the early drama as developed in Spain, and for which much manuscript material is supposed to exist in public and private collections at Madrid and elsewhere.

Dramatic Gossip.

THE Holborn Theatre will re-open on the 11th of September, under the management of Mr. R. Mansell, lately of the Globe. A drama, by the late Alexandre Dumas, entitled 'Edmund Kean,' and a one-act opéra-bouffe, by Offenbach, will be produced.

AFTER a suspension of twelve months, the *Revue et Gazette des Théâtres* has re-appeared. It gives a list of the losses by death sustained by the stage during the war and the subsequent troubles. Among the names of more note are those of Samson, *doyen* of the Comédie; Sevesti, whose death occurred while fighting; Félix; Troy, of the Opéra Comique; Rosa Didier; Clarisse Miro; and La Rozzacci, an Italian dancer of high reputation. The opening number of the journal gives a meagre list of performances throughout the whole of France. Its publication will, for the present, be once a week, instead of twice, as hitherto.

In addition to the artists whose secession from the Comédie Française has been announced, M. and Madame Lafontaine have proclaimed their intention of withdrawing.

'CHRISTIANE' is the name of the new drama of M. Gondinet, in rehearsal at the Théâtre Français. The title rôle will be sustained by Mlle. Reichemberg. MM. Delaunay, Maubant, Lafontaine, Coquelin, and Febvre, and Madame Jouassain have also parts assigned them.

'LES LIBRES PENSEURS' of MM. Aubert and Hermil, produced at the Folies-Marigny, is not altogether dissimilar from a piece played in London under the title of 'The Ladies' Club.' A number of female advocates of women's rights meet in conclave to protest against masculine supremacy. They are unable to agree as to the measures necessary to destroy so dishonouring a supremacy, and are finally betrayed by the husband of one of their number, who has found admission in the disguise of a Burgundian servant. The dialogue has some spirit.

'LE BOURGEOIS DE PARIS' has been played at the Palais Royal, M. Geoffroy re-appearing in the principal character.

TO CORRESPONDENTS.—C. F. de W.—J. W. P.—A. H.—R. T.—J. D.—A. W. B. (many thanks)—B. J.—J. C.—P. W. S. M. (next week)—C. V.—J. J. M.—received.

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